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# ART IN AMERICA

*AND ELSEWHERE*

AN ILLUSTRATED MAGAZINE

PUBLISHED BI-MONTHLY

VOLUME TWELVE

EDITED BY

WILHELM R. VALENTINER

AND

FREDERIC FAIRCHILD SHERMAN



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# ART IN AMERICA *AND ELSEWHERE*

AN ILLUSTRATED BI-MONTHLY MAGAZINE

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FREDERIC FAIRCHILD SHERMAN



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ART IN AMERICA *AND ELSEWHERE*  
AN ILLUSTRATED BI-MONTHLY MAGAZINE  
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ITALIAN PORTRAIT PAINTINGS AND BUSTS OF  
THE QUATTROCENTO



THE realization of the importance of the ego and the development of personality was really an achievement of the fifteenth century although like all great events it cast its shadow before and certain eminent men of the Middle Ages showed a premonition of this growth of individualism. This development is evident almost simultaneously north and south

of the Alps; in Italy, however, it is most pronounced; here it permeated all cultural science and learning and also affected the rest of Europe more or less. The individual who was now the center of attention in this new period demanded that his person be reproduced. Thus the portrait became the problem of art, for painting as well as for plastic art. Now Italians desired to see their likenesses not only in altar panels or frescoes as founders or members of clerical societies (reproductions of "Madonna della Misericordia") but also in portrait

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and bust. The manner of development of the art of portraiture in the Quattrocento is especially interesting as a key to the study of art in general of this period, and also gives an insight into the life of the times.

It is not in Upper Italy that we find the first and most important development of the art of individual portraiture, although here Pisanello began the reproduction of likenesses as his two picturesque Este portraits in the Louvre and the Bergamo Gallery and the exquisite portrait of a young woman in the collection of Mr. Clarence Mackay, New York, show. These form the foundation for the delightful miniature portraits found on his medallions later. It was in Democratic Florence that the individual first gained importance. Here Donatello took the lead: it was here that he created the first purely portrait bust, the colored clay bust of Niccolo Uzzano (about 1432), which was followed later in Padua by the first and largest equestrian statue in the monument of Gattamelata and in Venice by the first portrait plaque in the reproduction of the Doge Francesco Foscari, but it was only among the younger artists that he found a following. It was not until the middle of the fifteenth century that a real art of portraiture developed. In Florence this movement was much in evidence.

First in painting. The first portraits which we know of are those of Fra Filippo, the first great sensitive reformer in painting. His individual, almost genre manner made him especially adapted to portraiture. The profile picture of a young woman, half length, in the Kaiser Friedrich Museum is notable in the delicate light background of the sky and the clever arrangement of both the hands. The second painting, the double portrait of a young married couple in the Metropolitan Museum is very remarkable for the audacity with which the young lady is pictured in a small room, the husband looking through the window from without.<sup>1</sup> Botticelli follows the example of his master in his early portraits of women, which it is true were painted almost a generation later. These are now in the Victoria and Albert Museum and the Altenburg Gallery. And similarly composed are also the female portraits by Domenico Ghirlandajo and Sebastiano Mainardi, which represent the last phase of the Quattrocento portraiture in Florence. Perhaps the finest single portraits of young women by these artists have passed into American collections: the portrait of Giovanna Tornabuoni by Ghirlandajo in the Pierpont Morgan collection and the female portrait by Mainardi belonging to Mr. Clarence Mackay.

<sup>1</sup>Reproduced in *Art in America*, Vol. 2, No. 1, December, 1913.



The cold, hard coloring and the clumsy distribution of space in the two portraits of women by Fra Filippo is entirely overcome already in the portraits of young women which were painted some ten to fifteen years later by Domenico Veneziano, that is, in the profile portrait of a young Bardi in the Museo Poldi in Milan and a very similar picture of a woman in the Kaiser Friedrich Museum. The artist does not show the hands but creates a colorful masterpiece such as had not been painted before by the splendor and harmony of colors and by placing the bright figure of the young blond before a background of blue and slightly clouded sky.

The busts of young maids by Desiderio da Settignano may be compared with these paintings by Domenico Veneziano. The most graceful is the bust of Marietta Strozzi now in the Kaiser Friedrich Museum. Other remarkably fine variations of this bust by the artist are found in the Joseph E. Widener collection in Philadelphia, and the Pierpont Morgan collection in New York. Mr. Clarence Mackay obtained a bust of another young Florentine woman of equal importance from the Schickler collection. These very charming and finely mobile masterpieces are followed by a series of busts and relief portraits of young women and girls which were made a little later. These are in marble, Florentine slate (*pietra serena*), wood or stucco, and are attributed to the workshop of Desiderio. The busts of women by Mino da Fiesole and Pollaiuolo are independent in style and yet are very similar in composition: the most important of this type is the Young Woman with the Primroses in her Hand in the Museo Nazionale, Florence, a masterpiece of Verrocchio which may have been carved by Leonardo da Vinci in Verrocchio's workshop. These numerous portraits and busts of young women and girls are quite an innovation apart from their artistic importance. There are also portraits of men of the same period such as the splendid marble and clay busts by Mino, Antonio Rossellino, Benedetto da Majano, Verrocchio and Pollaiuolo and those by Sandro Botticelli, Domenico Ghirlandajo, Sebastiano Mainardi. Not the least important of them have left Europe and gone into the great private collections of the United States, like the two terracotta busts by Verrocchio in the Quincy Shaw and Mackay collections, like the wonderful marble bust of Astorgius Manfredus in Mr. Widener's collection (formerly in the Schickler collection, Paris), like the painted portraits by Castagno,<sup>2</sup> in the Morgan collection and by Botticelli in

<sup>2</sup>Reproduced in *Art in America*, Vol. 7, No. 6, October, 1919.

the Otto H. Kahn,<sup>3</sup> Clarence Mackay and John G. Johnson collections. The fact that the majority of the busts and portraits of this period are those of young women and girls throws some light on the historical development of private life in Florence. The women are depicted not as princesses and mistresses in the tyrannical courts of Italy but as simple bourgeois women in the midst of their families as they are shown to us in the letters of Clarice Medici, the Bardi, and others, such as L. B. Alberti in his book "De Familia" demands for the exalted profession of housewife.

The Madonna reliefs of Ghiberti, Donatello and Luca della Robbia, each masters in their own way, show how healthy the private life in Florence was, how dearly the husband loved his wife and children. It is not as virago, as a learned blue stocking that Desiderio and Domenico Veneziano depicts the Florentine wives and daughters, but as true Florentines with their cheerful, playful temperament, their fine manner and natural charm.

This same impression of a healthy family life we find in the children's portraits by Florentine artists, and this in Florence only. At that time a child was considered too unimportant to immortalize by portraiture or bust. Donatello, however, used the putto as a type and other artists used children for the Christ Child with the Madonna and as angels, in numerous ways. This is shown in the pictures of young Tobias with the arch-angel Raphael, which were dedicated to a church when a young son left to go out into the world. Florentine artists also used boys as the boy Christ with a halo and as St. John, the protective saint of Florence. These were made as busts and placed in the private chapels. Desiderio here also took the lead after having carved numerous children's portraits in his Cherubim frieze in the facade of the Pozzi chapel. Antonio Rossellino, Mino, Luca della Robbia, and others have produced almost as many busts of boys, which are not inferior in charm or happy temperament to the busts of women and girls. They complete the picture of the free, cheerful, thoroughly naive, and chaste social life in Florence in the most charming and harmonic manner. Such boy busts as are to be seen in the Bargello, Florence and the Chiesa dei Vanchettoni, the Benda collection in Vienna, the G. Dreyfus collection in Paris are also to be found in the United States. Mr. Morgan bought the boy Christ bust from the Hainauer collection; the companion piece, St. John, which is perhaps still more charming, is

<sup>3</sup>Reproduced in *Art in America*, Vol. 2, No. 3, April, 1914.

in the Widener collection.<sup>4</sup> Both of these masterpieces are by Antonio Rossellino and are very similar in workmanship to those of Desiderio. There is also a very fine masterpiece in the Altman collection, a marble bust of St. John by Mino da Fiesole. Florentine art of the Quattrocento was thoroughly manly and when producing the nude used such motives as the young David, Sebastian, John the Baptist and also Hercules. But the various women—and boy portraits show that the household was ruled by the women and that in the inner life the finest feelings were allowed full sway.

The development and the conception of the art of portraiture in Venice was quite different. Here it appears considerably later and not so abundantly. During the second half of the Quattrocento art showed a very feminine character in Venice. This is evident in the reproduction of the nude women, especially in the small statues. Individual portraits of women are very few and even portraits of men were introduced by a foreigner, a Sicilian, Antonello, that is, indirectly through Flemish influence. Since the Middle Ages the influence of the Orient was very evident in the private life of the Venetians. Venetian women lived in seclusion very much as the Turkish women in harems. This is emphasized by the insular position and the scarcity of space in Venice. The lack of intimacy at home made way for the courtesans, with whom the Venetians amused themselves and also strangers, for at that time Venice offered little else in the way of amusement. It is very characteristic that the only female portrait of that time which is very genre in manner is a double portrait of two courtesans by Carpaccio (in the Academy at Venice) who are whiling away their time with their pet animals. Art in Venice had, however, one advantage from the free intercourse with courtesans and models, for thus Giorgione, Titian and Palma were able to create their splendid ideal female portraits and nude figures at the beginning of the Cinquecento. They are in a way the best color masterpieces of all times.

In Venice in contrast to Florence there were very few individual portraits. In the third Italian Republic, Siena, however, which with Florence led Italian art during the Trecento, there were scarcely any portraits produced. A very rare exception is the female portrait, possibly Alessandra Piccolini, by Neroccio in the Widener collection, a work of great fascination and fine delicate coloring. During the Quattrocento art in Siena was on the wane; at that time the political

<sup>4</sup>Reproduced in *Art in America*, Vol. 4, No. 6, October, 1916.



importance of the city was also inconsiderable. There were other reasons for the scarcity of portraits in the city of the clergy, Rome. For very evident reasons portraits of women were not to be found; besides this there were very few portraits of popes and cardinals. The higher clergy preferred to be reproduced in fresco cycles with their retinues and to be immortalized in marble monuments for their churches.

In the courts of the kings and princes it was quite different. There the art of portraiture flourished. The kings were especially interested in making themselves known and liked through their portraits and at the same time to have their effigies immortalized in monuments. As their wives and favorites often enjoyed great popularity and were patrons of art, they also desired reproductions of their likenesses in portraits, busts, reliefs and medallions. They also had portraits of learned men of the court made, the families of Gonzaga, Este, Montefeltro, Visconti and Sforza, the Arragonian of Naples and even their unfortunate opponent, King René of Anjou, all of whom are related, furthered the art of portraiture during the Quattrocento to a very great extent. In fact the art of portraiture in medallions really originated there and developed until the beginning of the Cinquecento. Lodovico Sforza had his own portrait painters, Bernardino dei Conti, Ambrogio de Predis and others and he also tried to obtain Antonello. Only Leonardo was good enough to paint his sweetheart. He had a charming bust of his wife made by Cristoforo Romano which is now in the Louvre. The portals of the palaces and churches in Lombardy are covered with relief portraits of Milanese princes. Sigismondo Malatesta decorated his Temple of Fame in Rimini with the portraits and emblems of his sweetheart, Isotta, and with his own portraits. In the niches and side facades of the family church which he planned for the Malatesta family, he placed the sarcophaguses of the learned men of his court. Gianfrancesco Gonzaga had monuments erected with bronze busts of his court painter, Andrea Mantegna and his court poet, G. Spagnoli, in San Andrea. A large number of busts and relief portraits as well as paintings of members of these ruling families by the leading artists of the time which were temporarily at court have come down to us and are to be found in all collections of the best masterpieces. The marble busts of Beatrice, a daughter of whom King Alfonse of Naples was very fond, are to be found in various places. They were done by Laurana and the king seems to have liked to present them on various occasions. The best known is now in the Kaiser Friedrich Museum; it was





DESIDERIO DA SETTIGNANO: BUST OF A YOUNG WOMAN. MARBLE  
Collection of Mr. Clarence H. Mackay, New York



POLLAIUOLO: BUST OF A WARRIOR. TERRACOTTA  
Collection of Mr. Clarence H. Mackay, New York





VERROCCHIO: LORENZO MEDICI. TERRACOTTA  
Collection of Mr. Clarence H. Mackay, New York



LAURANA: BEATRICE OF ARAGON. MARBLE  
Collection of Mr. Thomas F. Ryan, New York





probably a present to his court banker, Filippo Strozzi, and was secured from the Strozzi Palace at Florence. An equally fine bust of the same person is in the possession of Mr. Thomas F. Ryan in New York.

These, like the other busts from the court of Alfonse which are characterized by a delicate treatment of the marble, show an almost repelling reserve in expression and attitude which is typical of Spanish court etiquette of the time (see examples in the Louvre, Musée André G. Dreyfus and Vienna Court collections). They are quite a contrast to the fresh manner of Desiderio's busts of the cheerful, graceful Florentine women. But this fine plant needed Italian sky and air. When King René was driven out of Sicily he tried to transplant it to the Provence where it soon wilted and died in the erotics of his late minstrel court.

The revolution of Savonarola also had its effect on the art of portraiture for the time being. The fantastic reformer was an opponent of portraits for religious reasons and his follower Michelangelo outlawed portraits altogether as inartistic. Whenever he had a portrait to make he refrained entirely from making a likeness of the person in question and his influence was so great that for nearly half a century the bust portrait disappeared from plastic art. The activity of Leonardo and the young Raphael influenced the development of the portrait in painting. It was followed by portraits by Andrea del Sarto, Francia-bigio, Bronzino and others and resulted in a flourishing aftermath of portrait painting in the manner of the High Renaissance and shows us the decadent, enervated intellectual aristocratic family of the ruler of Florence. At the same time there is a change in Venice without a revolution. While Gian Bellini still lived and created masterpieces such as the Bacchanal in the Widener collection, and Giorgione had executed already such fine portraits as the Man with the Gloves in the Metropolitan Museum<sup>5</sup> and the Merchant in the Henry Goldman collection and therewith laid the foundation of a new movement in portrait painting, the characteristics of which are unusual charm in coloring and fineness as well as elegance of representation.

BERLIN

<sup>5</sup>Reproduced in *Art in America*, Vol. 1, No. 4, October, 1913.

## THE SCULPTURE OF THE AFRICAN NEGROES

IN the recent past the sculpture of the African negroes achieved entrance into one of the most important temples dedicated to contemporary art, the Thirteenth International Exposition of Art at Venice, 1921, and was exhibited on equal terms with the work of the greatest living artists of the world. The wooden figures from the Congo basin were given a separate room like those assigned, among others, to Maurice Denis, Kokoscka, Ettore Tito, and Allin Egger-Lienz.

Did this circumstance perhaps mark the apogee of the estimation accorded negro-sculpture? It seems to me that it was, rather, symptomatic of its decline. At this International Exposition it became evident that futurism in art is a lost cause: in the years past it has had a wide destructive effect, and at the present moment, our artists, recovering from the crisis, are preparing to pursue other methods in the work of reconstruction. For this reason the exhibit of negro sculpture at Venice was certainly not meant to point out new paths to artists; its organizers were rather prompted by a subtle spirit of mischief. Those modest figurines in wood and ivory seemed to say: "Here we are, who yesterday embodied the ideals of artists vainly striving to realize mistaken fancies of art-regeneration; behold us now what we used to be, mere fetishes of ingenuous savages".

Nevertheless, it cannot be said that the cult of negro-sculpture has been without reason and without effect.

About 1905, when impressionism in painting, in its manipulation of colour, had suppressed all "form" in the objects reproduced, there arose by way of reaction the insistence on seeing and feeling the forms in their third dimension and planes. The negro sculptures were without question examples of true hypersensitiveness to mass, in whose expression, full and violent, there is no attempt to retain the forms and proportions of nature. They had besides that synthesis or idealization of forms which frees them from unessential details of purely illustrative force, a quality which made them responsive to the increasing demand for formal abstraction in art, reacting against the precision of the photographic reproductions now flooding the world.

It is true that one does not need to go to the center of Africa to find an art that is strongly sensitive to mass and that idealizes form; Ancient Egypt and some schools of classic Greece exhibit both qualities in a manner which is more clear and organic, but Egypt could not

fail to appear conventional to the modern artist, who certainly is not over-cultured (and, for the good of art, it is better so), while his knowledge of classic Greece was obtained only from the plaster casts of works for the most part Hellenistic, and from the quantity of ugly Roman copies which provide the characteristic aspect of the great museums. On the other hand, the passion for the primitive and the exotic, so widely diffused at the present day, attracted the artist inevitably toward negro-sculpture, which, because it was imperfectly understood, and also because it was the product of a primitivism unbridled by any conscious artistic purpose, provided exactly what the artists were in search of, not in spite of, but because of the rudeness of its products.

In fact it is clearly evident that artists, and by natural consequence also the students who interested themselves in negro-sculpture, saw in it not what really existed, but what they wished to see,—reflections therein of their own mental state and aesthetic longings.

To comprehend completely a negro work of art one would need to reconstruct the negro soul, and this,—if indeed it be possible,—would require an effort of ethnographic learning of which no one has felt himself capable. Up to the present time, therefore, negro-sculpture has been judged from a European and a twentieth-century point-of-view. This point is important in interpreting the subjects, which are not without influence on the aesthetic judgment, and also in analyzing the expression, since it is quite possible that where we see a tragic face the negro beheld a comic grimace. Above all is it necessary to keep this in mind in any aesthetic analysis of the negro-sculpture, since aesthetic purpose was certainly not in the mind of the negro, who was guided by criteria wholly utilitarian, while to us it is the main object of attention.

Negro-sculpture, contrary to what has been maintained, has no stylistic unity, either in point of time or in that of space.

The negroes of Africa can be divided into two great branches: the Sudanese, inhabiting in general the territory between the 5th and 20th degree of North latitude, and the Bantu distributed over all the country to the south; these two divisions are marked by corresponding artistic productions. The art of the Sudanese is much more ancient, because this race progressed more rapidly by reason of its contact from remote times with the races inhabiting that heart of the world, the



Mediterranean; this impression however may also be due to the fact that the Sudan is better known to us than the inhospitable forests of equatorial Africa. Moreover, the art of the Sudan, though boasting famous schools of craftsmen, is less genuinely negro by reason of the multiplied contacts in very ancient times with the Punic race, in the early Middle Ages with the Berbers and the Moors, from the fifteenth century on with European travellers, and above all because of the process of conversion to Islam which began in the Sudan before A. D. 1000. Images are proscribed by the Mohammedans, and for this reason the great Sudanese empires, that of Ghana, the Manding empire of the *mansa* of Cangaba, and the Songoi empire of the *askia* of Gao, where in view of more advanced civilization we should have expected a more developed art, had on the contrary none at all, and to find it we must search among the tribes that retained their savage religion.

Among the stylistic groups of the Sudan we must notice first of all the statuettes in steatite of the Sierra Leone, curious figurines of squatting, grotesque monsters, with enormous heads and caricatured visages, whose date is certainly ancient, but not capable of definition.

Some faint echo of these sculptures appears still in the wooden sculptures of the Yoruba on the lower Niger, dating in part as early as the fifteenth century. The curious type of human head seen in the statuettes of the Sierra Leone has disappeared, but some of the types and stylistic characteristics are retained, such as the crouching figure (which nevertheless is not lacking in other negro groups in a more or less modified form), and the treatment of certain details of the face.

Undoubted affinity with the Yoruba sculptures is shown by the bronzes and ivories of Benin, the famous negro capital near the mouth of the Niger, occupied and destroyed by the English during the past century. The high-water mark of the art of Benin was reached in the sixteenth century, as is evident from the costumes of certain figures of Portuguese. The ensemble of sculptures taken to Europe from Benin is certainly the most impressive which Africa has afforded, and includes pieces justly famous, such as the "princess with the corals" in the British Museum. It must be confessed, however, that it is not the most characteristic. Tradition, it is true, attributes the invention of bronze casting to a local king, but since it is historically certain that the negroes of Benin got their bronze from the Portuguese, it is probable that they also learned from them the bronze technique and with it various motifs. The famous statuette of a Portuguese arquebusier,

in view of its three-dimensional construction, cannot possibly be the spontaneous creation of a negro. We can also say that similar perfection of form and technique gives too European an appearance to many bronzes of Benin, and makes them less interesting than other and more modest African bronzes.

Another characteristic that distinguishes the Sudanese stylistic groups in general from those of the Bantu, and is also with great probability due to European contacts, is the abundance of details, — its “illustrationism”. We are here far from the extreme formal syntheses of the Congo tribes; in the Sudan the structure of the figures often disappears beneath the multiplicity of attributes, garments, arms, and decorative details in general. Such a distinction is much more important than the variation of stylistic characteristics, since it shows a diverse mentality, and is therefore expressive of divergence in a deeper stratum of sensibility.

The most recent representatives of the artistic current of the Yoruba and Benin are the negroes of the Ivory Coast, Dahomey and Cameroun. The Ivory Coast is famous for its singular masks of timid, malformed, often theriomorphic faces, never animated by any true expression, such as we shall see to be characteristic of the Congolese masks. Dahomey and Cameroun present in turn a crude provincial degeneration, almost devoid of stylistic finish, of the types of Benin.

It is only south of Cameroun that one enters the territory of the Bantu. The tropical forest and the great water-courses, terrifying with their frequent rapids and dangerous animals, impeding regular communication and continual contact between the various peoples, stood in the way of their movement and the growth of great and powerful empires such as those of the Sudan (although the kingdoms of Congo, Anzica, Lunda, Catanga, and Manyema were not without splendor). Even when the Europeans landed and established themselves on the western coast, their effect on the interior was always very weak. For all these reasons, Bantu sculpture was not only purely negro in its early stage, but maintained such purity until our own day, until, that is, the expansion of European culture extinguished the negro inspiration, and caused it to degenerate into the present production for export, devoid of artistic purpose or quality.

The first stylistic Bantu group, as we go from north to south, is furnished by the great heads of the Fan tribe; heads with long cylin-

drical necks, smooth crania treated in broad surfaces, the hair rendered in thin smooth perpendicular planes, the faces summarily blocked out, with a spectral expression that is sometimes macabre. Further to the south, among the tribes of the Ogove, we find curious faces in wood covered with brass, which are schemes of extremely primitive design carved on a thin plank. The laws of primitive design are sufficient to solve such so-called enigmas of negro art, and their character as design explains their singular deformity, contrasting with the usual "statuary" of the negroes.

We arrive now at the mouth of the Congo, among the tribes of the Mayombe, the Bateke, and the Bacuba. This is the region of the large masks of violent expression of a painful character which sometimes assume aspects of sinister tragedy. The artistic effort is completely concentrated in the expression, which it succeeds in rendering without having recourse, as on the Ivory Coast, to grotesque deformations of the human face, or to animalesque or monstrous forms of any sort.

Of the Congo peoples, the one with the most homogeneous output in point of style is the tribe of the Baluba, on the Lualaba in the upper basin of the Congo, and the area of the kingdom of Urua. The best-known types are the female fetishes of the goddess of fertility holding her breasts, the sceptres which also have a figure of the goddess with a coiffure stylized in three enormous points, the type of kneeling woman holding a large spherical vase on her thigh; there are besides head-rests, staves of chiefs and medicine-men, chairs and bowls, all easily recognized by the black tone of the wood, the polished treatment of the broad wavy surfaces, the triangular visages with curving cranium, broad and smooth, with eyebrows high arched above the sealed eyelids, and thin projecting lips. The hieratic rigidity of the figures, together with the features enumerated above, produces an aspect suggestive of mystery, and makes of the Baluba fetishes the most successful embodiment of divinity achieved among the negroes. The Baluba sculptures, moreover, — and this is not their least salient characteristic, — display a stylization carried to its ultimate consequence and at times approaching a real virtuosity in decoration, as in the effect obtained from the complicated coiffures of the women and the scars with which the negroes ornament their bodies, and in the taste with which the human form is adapted to instruments, vases, jugs, cups, head-rests, sceptres, and the like.

The stylistic unity of the Baluba sculptures has perhaps some rela-



tion to the destruction of the statues of foreign gods which King Calambas is said to have ordered when he occupied the country. Africa would thus seem itself to offer an example of a ruthless, if partial, iconoclasm.

The Bacuba sculpture in the valley of the Kassai shows the same characteristics as that of the Baluba, but in attenuated form, and mannered, with much less decorative skill. Evidently the Bacuba territory, from the artistic point-of-view, is a province of the Baluba.

The case is quite different for the territory at the mouths of the Congo, where the Mayombe are the prevailing tribe. Here we find no longer the decorative stylization, sometimes hieratic, of the Baluba, but a pronounced naturalism which is nevertheless always contained within the limits of the usual strong synthesis of form. The artist no longer works exclusively by *a priori* schemes, but modifies his works by comparison with surrounding nature. We have indication of a sensibility similar to the European, but without losing negro characteristics, and still spontaneous, so that the result is much superior to Sudanese work. The realism is accompanied by a notable variety of types; the mother-goddess, personification of Earth, crouches or kneels, carrying or suckling her child in her bosom, or bearing it on her shoulder. Together with a multiplicity of ancestral figures, in some of which the action represented suggests an embryonic historical content, and numerous fetishes, we meet with a variety of figures of women, in attitudes of supplication, or as prisoners, or as servants pouring beverages; another category consists of figures of animals full of liveliness and naturalism.

On the evidence of some of the more recent Mayombe sculptures, I do not hesitate to place at the head of this artistic stream the famous portrait-statues of the Bushongo chiefs preserved at London and Brussels. They are four in number and contemporaneous (as their stylistic identity shows), dating from the end of the eighteenth century, and were made to commemorate four celebrated chiefs who lived in the eighteenth and the preceding century. They constitute the most important document for the chronology of Bantu sculpture.

Such corner stones of chronology are exceedingly rare in negro art, and correspondingly valuable. One may say that in this respect, after the statues of the Bushongo chiefs, we are reduced for chronological criteria to the European elements in the sculptures of Benin and two fetishes possessed by the Museo Etnografico at Rome, coming from the

territory of the Bamba and at least as early as the seventeenth century. We are not without hope for the future, however; it is possible that the excavation of the tumuli of the Sierra Leone, and of the ruins of Ghana, Lobi, Ife, and Simbabwe, if renewed and completed in a scientific manner, may give us synchronisms with the better-known civilizations of North Africa, Islam, and Europe, and also of India. If many students will collaborate in the progressive publication of negro sculpture, the subject will gradually acquire a completed aspect by virtue of the comparative method.

The illustrations which accompany this article are not intended to be an exemplification of the various stylistic groups enumerated above. This would have been easy to do, but would have entailed the use for the most part of monuments already known. For this reason it has seemed preferable to choose some monuments that were unpublished and would afford, while serving at the same time as partial illustration, a new contribution to the study of negro art.

Figure 1 reproduces a piece of modest appearance but of great value. It is a fetish; in the cylindrical cavity which surmounts the head the magic herbs were placed with which the magicians performed their rites. The tattooing of the forehead and the cheeks, the curve of the eyebrow, and the shape and cutting of the mouth are exactly paralleled by the famous statue of Macabu Buanga in the Ethnographic Museum at Berlin which passes for one of the earliest sculptures of the Kassai. Our statue has the same provenance and must be given an equally early date. It is worth noting that Macabu Buanga wears suspended on his breast a figurine whose type is much like ours; its style on the other hand recalls directly the steatite statuettes of the Sierra Leone. The problem posed by this comparison is still under study.

With the statuette of Figure 2 we descend over a wide space of time to our own days or thereabouts, and the artistic products of the Kassai. The same type appears with small modification in Figures 1 and 2. Between this statuette and the first there intervenes perhaps a space of three centuries or more, so that the parallel serves to show with what tenacity artistic types were maintained on African soil. But if the type remains the same, the stylistic realization of it is quite different. While in the more ancient work the body is indicated with a schematic simplicity ignorant of proportion and of any naturalism whatever, we find in the more recent figurine a noteworthy realistic



FIG. 1. EARLY FETISH, KASSAI



FIG. 2. LATE FETISH, KASSAI  
*Museo Etnografico di Roma*



FIG. 3. FETISH IN IVORY







FIG. 4. STATUETTE FROM THE WELLE

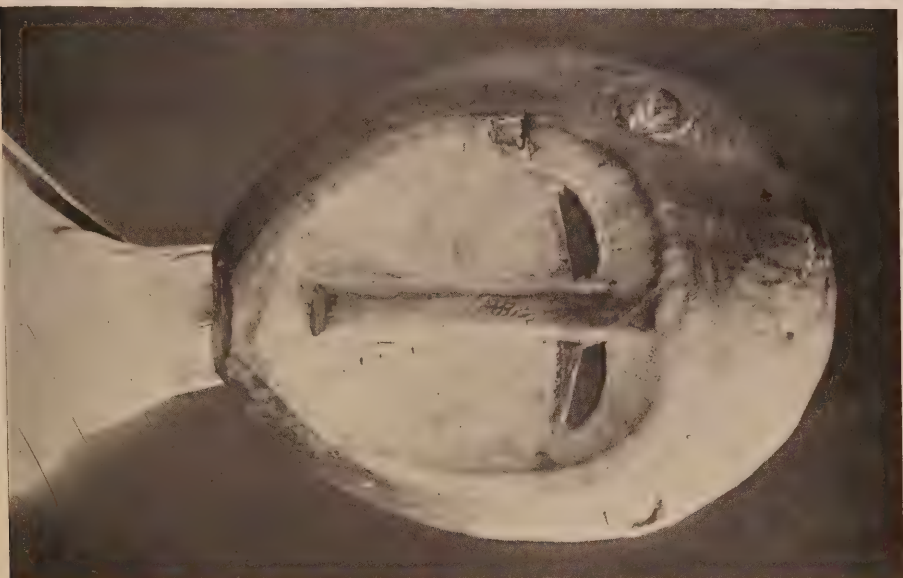


FIG. 5. MASK WITH A MONKEY-FACE  
*Museo Etnografico di Roma*

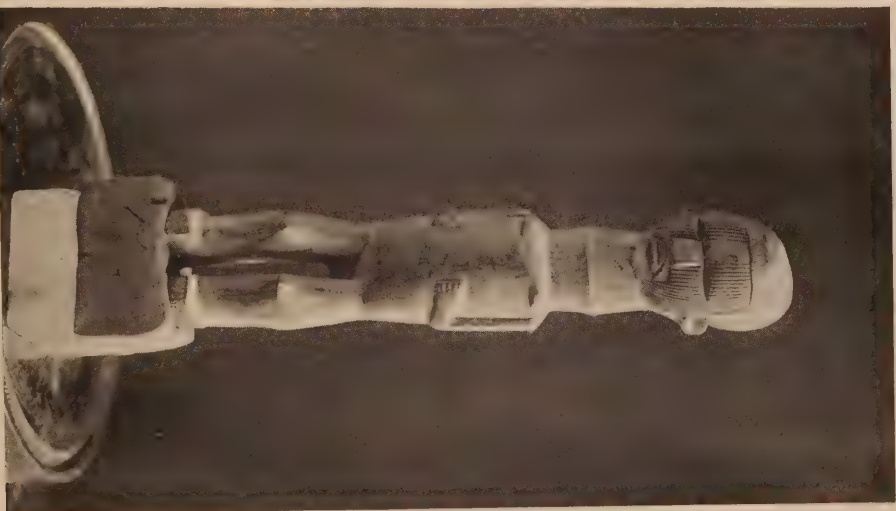


FIG. 6. FEMALE FETISH, BATEKE





emphasis; more respect is paid to the proportions of the limbs; the joints are treated in so exaggerated relief that one thinks of negroes reduced to an extreme of misery and starvation. The faces as well have lost the early decorative stylization and assume a more realistic aspect. It is this realism, indeed, that tells us we are dealing with the last examples of negro sculpture; such realism will not vitalize it, but rather be its death, or at least will destroy the synthesis of form which was its best quality in the past. It thus is placed on a plane with European art, and reduced to a banal product of childish craftsmanship which is all too inferior to our own.

Figure 3 reproduces a fetish in ivory, another material among the few which attracted the artistic spirit of the negroes. The summary treatment of the masses and details, and the small circles employed for ornament, are features resulting from the quality of the material, but the type of goddess with hands placed upon her belly near the sharply projecting umbilicus, is indicative of the territory of the Urua, an artistic area close to that of the Baluba. Our fetish is a Baluba type without the Baluba refinement of style.

The little woman from the Welle (Fig. 4) is a typical piece of negro sculpture; the ethnic type revealed in the salient features of the head (note particularly the strong jaw and the enormous forehead), the eye enlivened with a tiny pearl and conforming thus to a process common to all primitives, the length of the torso, disproportionate to that of the legs, the legs themselves placed together, short, and bent at the knee, the hands spread upon the belly, — all these are characteristic conventions of negro art, and of Bantu art in particular, impossible of confusion with any other.

If now we recall the conventions of Egyptian art, — the arms stretched along the sides with closed fists, the legs rigid, with the left advanced, correct proportions in the parts of the body which if mistaken err nevertheless in the direction of excessive length in the lower extremities, — we shall understand the impassable abyss that divides the negro conception of form from the Egyptian, even if we refer to negro art which is nearest to the basin of the Nile, of which in fact we have an example in this figurine from the Welle.

From the Welle again comes the mask with a monkey-face reproduced in Figure 5. Here we find no fantastic construction like those of the Ivory Coast, nor the tragic expression of the Lower Congo, but the artist has rendered completely the characteristics of the animal he

chose as model with four cuttings and the briefest blocking-out conceivable.

The female fetish of the Bateke reproduced in Figure 6 is remarkable in another respect. It is one of the very rare cases in which the negro artist, instead of trying to obliterate the traces of his wood technique, — a strange phenomenon deserving particular study, since it must have a reason all its own, — allows the technique to reveal itself in all its particulars, and even avails himself thereof in order to obtain a special decorative effect. To be noted especially is the peculiar cutting of the eyes and mouth, contrasted with the vertical incisions that line the face, while by a strange inversion the hairy part of the cranium is left smooth. The statuette is also a capital example of the vaunted "cubism" of the negroes. In this piece, in fact, the artist has carried his simplification to an extreme, succeeding in reducing the figure to a rigid cylindrical scheme, enlarging to this end the lower portion of the legs; the arms and breasts are mere indications, and the thickened neck, with the emphasis placed upon the so-called "collar of Venus" peculiar to female anatomy, has enabled the artist to more easily incorporate the head in his cylindrical system.

This illustrates the peculiarity which is without doubt the most characteristic of the negroes, and as was pointed out before, of their purest stock, the Bantu; tending toward artistic manifestations based upon an abstraction of nature and the most pronounced synthesis of form, they arrived spontaneously and unconsciously at that cubism which the cerebrations of modern artists believed was their own discovery of recent years. This cubism, if it merited being stigmatized as an illogical outrage to our aesthetic sense, or a sort of barbaric mimicry without meaning, is nevertheless capable of being a lofty ideal even within the boundaries of our own art, provided it be kept within certain limits and especially if it be interpreted with genius. Such it was in fact in the hands of the great practitioners of Greek art, which now is ignorantly disparaged as the quintessence of the academic, and considered the negation of the process above described.

Carlo Ant.

ROME







ROBERT FEKE: BENJAMIN FRANKLIN

## A PORTRAIT OF FRANKLIN BY ROBERT FEKE

IN 1840, for the first time, there was reproduced as a frontispiece to the first volume of Jared Sparks' ten volume edition of "The Works of Benjamin Franklin" an engraved portrait of Franklin which Sparks in his preface describes as "an original picture now in the possession of Mr. Thomas W. Sumner, of Brookline, Massachusetts". He goes on to say that "neither the name of the artist nor the precise time at which it was painted is known" but "it was painted when Franklin was a young man, probably before he was thirty years old and twenty-five or thirty years earlier than the portraits from which any of the other engravings extant have been taken".

Since 1840 this portrait has been reproduced, either in whole or in part, at least six times, namely in James Parton's "Life and Times of Benjamin Franklin" published in 1864; in Justin Winsor's "Memorial History of Boston", 1881; in Clarence Winthrop Bowen's "Centennial Celebration of Washington's Inauguration", in 1892; in the "Century" Magazine for November, 1898; in "The True Benjamin Franklin" by Sidney George Fisher, 1899; and in John Fiske's "The Dutch and Quaker Colonies in America", 1903.

The portrait, if not directly, at least very soon after it was painted came into the possession of Franklin's older brother, John Franklin, (1690-1756) well known to collectors as the owner of one of the rarest of early American book-plates, and a prosperous tallow chandler of Boston. Indeed the picture may have been painted on his order. In a codicil to his will dated 24 January, 1756 and probated 6 February following he bequeathes to his "well-beloved wife", after disposing of several interesting pieces of silver plate, "my Brother Benjamin Franklin's Picture during her natural Life". At her death he stipulates that it is to go to his nephew, James Franklin of Newport, the son of that autocratic brother James who had shown Benjamin such slight consideration when he had been apprenticed to him. The younger James Franklin died childless in 1762 and as Mrs. John Franklin survived until 1768 it is probable that his uncle's portrait never passed into his hands. John Franklin's widow does not mention the portrait in her will nor does it seem likely that it is included among the twenty-nine pictures appraised at twenty-six shillings and six pence in the inventory of her estate. When John Franklin married her she was the widow of John Hubbert or Hubbard of Boston and by her first husband

had five children, one of whom, Thomas, became the father of Elizabeth Hubbard who married at Weston, Massachusetts, in 1793, Thomas Waldron Sumner of Boston and Brookline, who was the owner of the portrait in 1840 when it was engraved for Sparks. In fact, as we learn from the inscription on a label in Mr. Sumner's handwriting, pasted on the back of the canvas, he acquired it July 21, 1837. A brass label, attached to the frame, bears the word "London", followed by the date of 1726, an unfortunate addition which is responsible for the doubts which have been cast upon the authenticity of the picture as a portrait of Franklin, by a number of critics who have questioned the Franklin attribution, but have at the same time accepted its date as correct. As Sparks makes no reference to this label or date, it seems highly probable that when he saw the picture in 1840 it did not bear this label, and I feel justified in assuming that it was attached to the frame by Mr. Sumner afterwards.

Franklin in 1726, a youth of twenty, was surely in no position to have a portrait of himself made, for at this time he was working as a poor journeyman printer in London, with lodgings, as he tells us in his autobiography, in an Italian warehouse on Duke Street, "up three pair of stairs backwards" for which he paid three shillings and six pence a week, a sum very soon reduced to one shilling and six pence, and sharing with his landlady his supper which consisted of half an anchovy apiece "on a very little slice of bread and butter and a half a pint of ale between us." Furthermore, the costume is of the period of the middle of the eighteenth century rather than of the end of its first quarter, and the picture is not a portrait of a youth but of a man approaching middle age. The reproductions of it, with one exception, demonstrate this. The exception is found in a vignetted steel engraving made by H. B. Hall entitled "Franklin at Twenty—Painted in London" and forming a frontispiece to the first volume of Parton's "Life and Times of Benjamin Franklin" published in 1864. A comparison of this engraving with the picture makes it evident that the engraver took decided liberties with the face in order to make it conform with the reputed age of the subject.

Mr. Sumner died in 1849, and the portrait was purchased from his estate by Dr. John Collins Warren (1778-1856), a prominent Boston physician whose especial interest in Franklin was probably due to the fact that he was the first Boston scholar to whom the Franklin medal had been awarded. Dr. Warren had the portrait in his house at 2



Park Street, Boston, until his death and the following letter found in the Corporation Records of Harvard College explains its subsequent history. "Gentlemen: My father, Dr. Warren, directed an original portrait of Dr. Franklin executed in London in 1720, (sic) to be given to Harvard College. The picture is large and the frame fragile. Will you be kind enough to take charge of the same or give me your directions concerning it, and oblige Your very obt. servant J. S. Warren, 2 Park Street, Boston, May 13, (1856).

To the President and Fellows of Harvard University."

This bequest was gratefully accepted by the college which had given Franklin one hundred and three years earlier the degree of Master of Arts, and since the completion of Memorial Hall at Harvard in 1874 the portrait has hung upon its walls. The picture, painted in a low key on canvas measuring forty-nine and one-quarter inches in height by thirty-nine and three-quarters inches in width, shows Franklin at about the time of his retirement from the printing business with what was for those days an ample fortune, and devoting himself seriously to the study of experimental science to which for the previous ten years he had been giving much of his time. Already he had become interested in the study of electricity and his experiments were attracting large crowds of curious people. He was still the Postmaster of Philadelphia, an office which he had held for nearly ten years and was not to relinquish until 1753 when he became Postmaster-General of the Colonies. He is shown standing, not quite to the knees, in an erect but easy pose, his shoulders thrown back and his head and body turned three-quarters toward his left, with his small, deep-set dark brown eyes, above prominent cheek-bones, calmly directed to the spectator. His well-developed but not yet corpulent figure is dressed in a long coat of neutral greenish black, unbuttoned and showing beneath it a very dark green waistcoat, unbuttoned to the waist, into which his left hand is partially thrust. The right arm hangs at his side, the short coat sleeve with a cuff, exposing the sleeve of his linen shirt, caught at the wrist by a wristband with crisp flaring ruffles, below which appears his opened hand with the index finger pointing downwards. He wears a dark brown wig of small, tight curls which fall to his shoulders, a white neckcloth, and shirt ruffles, and the point of his three-cornered black hat held under his left arm, projects from the front line of his body. His expression denotes firmness and determination, particularly about the thin-lipped mouth and the strong, prominent jaw and

long chin. It is these features which more nearly resemble those in the later portraits, but the whole face seems convincing as a likeness and looks much as one would suppose Franklin would look at this age. The background shows two-thirds of the surface occupied by a plain dark brown wall against which the figure is placed, while at the right is an opening with a dull greenish sky and gray clouds, with a distant landscape below. The picture is, it seems to me, the work of the early American artist, Robert Feke, conforming in every way as to drawing, color and pose with Feke's work. In my opinion it was painted by him in Philadelphia, in 1746, when both artist and subject were there and when Franklin was forty years old, which is his apparent age in the portrait.

Although by this attribution the date of the picture is brought forward twenty years from the date previously assigned it, it still remains the earliest known portrait of Franklin.

*Harrold Park*

GROTON, MASS.

## TWO WORKS BY TINTORETTO IN THE DETROIT MUSEUM

*Translation by Catherine Beach Ely*

THE Detroit Museum has recently in rapid succession made two very fortunate acquisitions from the works of Giacomo Tintoretto. Especially fortunate, because these acquired paintings, on the one hand, are thoroughly characteristic specimens of the master's art, and, on the other hand, fortunate because they occupy within his enormous output a certain exceptional place and possess the added charm of originality.

We have not known before such an intimate representation by Tintoretto of the Madonna (Fig. 1) as the one which came to Detroit<sup>1</sup> from Dutch art dealers.

There is, indeed, in Santa Maria del Giglio at Venice, on the ceiling of a little oratory, the half figure of Mary with the Child badly defaced by repainting which, with other paintings of the artist, formerly adorned the organ case. But it is purely decorative in conception

<sup>1</sup>On canvas, 92 by 72 centimetres, formerly in the Bachstitz Gallery in the Hague.



TINTORETTO: MADONNA AND CHILD  
*Collection of Mr. Ralph N. Booth, Detroit, Mich.*







TINTORETTO: CEILING PAINTING  
*Museum of the Detroit Institute of Art, Detroit, Mich.*





and, moreover, somewhat ecclesiastical, hence really only outwardly, through the half figure type, related to the Detroit Madonna, which must have served principally another purpose; namely, quiet worship in the home. The Detroit Madonna should preferably be compared with Tintoretto's other Madonna with a Child, which Herr Stefan von Auspitz in Vienna owns, and which is plainly also intended for home devotion, where, however, intimacy of sentiment yields to the artistically formal, and where it is a question of a youthful work of the Michelangelo stamp, of an attempt to create in the spirit of the famous Florentine artist.

The Detroit Madonna belongs to a more advanced period in the development of the artist's style. Drawing, color and brushwork quite clearly assign this lovely creation to a place among the works of Tintoretto which immediately preceded the great Crucifixion in the School of San Rocco. That is to say, it originated in the first half of the sixties. Those were the first years of Tintoretto's happy and prolific marriage. Does this not explain the unusualness of this picture of the Madonna, by which the artist, whose temperament elsewhere inclined so passionately toward strong dramatic and pathetic effects, succeeded once again in bringing to life delicate Bellinesque tones of the past? Surely only out of genuine human experience and feeling can such submersion in the tenderness and intimacy of young motherhood be explained.

The other work which the Detroit Museum has acquired is a large ceiling painting<sup>2</sup> (Fig. 2) whose mythological-allegorical contents we would probably have difficulty in deciphering, did not a writer, who was quite near to the cultural and intellectual circle of Tintoretto's time, give us the key: Carlo Ridolfi in his *Maraviglie dell' Arte* of 1648<sup>3</sup> describes the painting, which was then in the Palazzo Barbo a San Pantaleone at Venice, as follows: "A Heaven with gods and symbols of the things about which the minds of men dream during sleep." We understand now what the young man in the foreground on a rolling glass ball signifies. He is the personification of the dream. The old man behind him, who crosses his arms over an hourglass, is Kronos. In the background lie dreaming human beings. Over them upon clouds, in the center of the Zodiac, and far into the depths removed, appears Jupiter; more in the foreground three female forms symboliz-

<sup>2</sup>Canvas, 3 metres, 77 centimetres by 2 metres, 15 centimetres, formerly owned by Herr Steiner in Luzern.

<sup>3</sup> Carlo Ridolfi, *"Le Maraviglie dell' Arte"* edited at Berlin by G. Grote, 1923, volume II, page 55.

ing those powers, which, as the world goes, most deeply influence the human heart; to the left, Fame with her trumpet; near her, with outspread arms and accompanied with three little cupids, Venus. Opposite, as the dispenser of wealth, Juno is enthroned on a cloud, out of which a stream of ducats pours into the lap of a fortunate woman. According to Ridolfi's statement, the large picture in the middle was formerly surrounded by four side pieces on which the four seasons were to be seen.

VENICE

*Detlev Fockert von Hadelz.*

## SAMUEL MCINTIRE'S PORTRAIT OF WASHINGTON

AN interesting work by one of the pioneers of American sculpture is the medallion relief of Washington in profile, which formerly adorned the western gateway to Salem Common. Taken down in 1850, it has been in the museum of the Essex Institute since 1891.<sup>1</sup> Its date and authorship are well attested. William Bentley notes in his diary May 22, 1802; "Subscription for elegant gates to the Washington Square, alias Common."<sup>2</sup> The subscription paper, published in the Historical Collections of the Essex Institute,<sup>3</sup> is "For the purpose of executing the designs for four gateways, as given by Mr. Samuel McIntire." John B. Felt in his "Annals of Salem" (1845), speaks of the gates being "designed, arched and ornamented by Mr. Samuel McIntire", and Benjamin F. Browne, in publishing the subscription list in 1862, says that McIntire designed the gates and "executed the carvings." He adds, "these were erected some three or four years after the levelling and railing,"<sup>4</sup> which would give 1805 or 1806 as the date they were placed in position.

It has been frequently repeated that the relief was carved after a sketch made by McIntire from life. The assertion of this in print was first made in 1862 by Benjamin F. Brown, who wrote: "When Washington visited Salem (1789) Mr. McIntire had an excellent place and opportunity to view him: taking this advantage he then made an excellent profile sketch of him, from which he executed the carved medal-

<sup>1</sup>Accession No. 2975. The medallion is 38 by 56 inches.

<sup>2</sup>"Diary of William Bentley," vol. II (1907), p. 431.

<sup>3</sup>Vol. 4 (1862), p. 136.

<sup>4</sup>Ib., p. 6.

lions".<sup>5</sup> In the recent accounts of McIntire's work<sup>6</sup> this statement has still been accepted at its face value.

Comparison of the medallion itself with other Washington portraits, however, makes evident, that it cannot have been from an original sketch by McIntire, but belongs among the large number of derivatives from Joseph Wright's profile etching of Washington, made probably in 1790.<sup>7</sup> This is likewise a bust in uniform, in profile facing the right, in an oval. A copy of the etching was sent in this year to William Bentley of Salem, a patron of McIntire, who recorded in his diary December 15, 1790, "Received from Hon. Goodhue an etching of General Washington—it was performed by a Son of the celebrated Mrs. Wright, remarkable for her Wax-work".<sup>8</sup> Wright's etching achieved instant popularity and was copied many times, for instance in the Massachusetts Magazine for March, 1791,<sup>9</sup> and in an etching by Joseph Hiller, Jr., of Salem, 1794.<sup>10</sup>

McIntire was already familiar with some version of the Wright profile by 1792, for in the section "on line A" of his competitive design for the Capitol in Washington, of that year, appears an oval portrait medallion obviously belonging to the Wright type. Nevertheless in the relief of 1802 it seems to have been the Hiller copy of 1794 that he followed, rather than the original by Wright which Bentley could have loaned him. Comparison shows that without question McIntire's relief was derived from the Hiller etching, with its elongation, and the hard folds of the chin and jaw. Only in the costume has McIntire modified and developed Hiller a little.

As in all of McIntire's figure sculpture there is a primitive quality of literalness, seen notably in the detailed elaboration of the epaulet. "Envelopment" there is none. Compared with the well known wax medallion, derivative of the same type, in the possession of Dr. Richard H. Harte, there is notable austerity, even harshness. But, in spite of

<sup>5</sup>"An Account of Salem common. . . ." in Essex Institute *Historical Collection*, vol 4 (1862); p. 266.

<sup>6</sup>Dyer: *Early American Craftsmen*; Cousins and Riley: "The Woodcarver of Salem" (1916), p. 137.

<sup>7</sup>No. 74 in W. S. Baker's "The Engraved Portraits of Washington" (1880), no. 138 in C. H. Hart's "Catalogue of the Engraved Portraits of Washington" (1904), where it is reproduced facing p. 66.

<sup>8</sup>"Diary," vol. 1 (1905), p. 219.

<sup>9</sup>Baker, no. 77; Hart, no. 143.

<sup>10</sup>Hart, no. 140. "An Etched Profile Portrait of Washington by Joseph Hiller, Jr., 1794" in Essex Institute *Historical Collections*, vol. 43 (1907), pp. 1-6, where Hiller's plate is restruck as a frontispiece.



the many removes from the original, Washington the *man* is there, dignified and commanding.

It is instructive to compare with McIntire's relief the bust of Washington carved in mahogany, recently acquired by a private collector in New York. Although nothing is known of its pedigree, it has several characteristics which might tend to associate it with McIntire. In the first place, it is considerably under life size—as is the case with his "Pomona" and other figures quite unknown to the trade. The material is one in which he worked, the same as that of his statuettes on two pieces of furniture at the Metropolitan Museum. The profile is unmistakably derivative from Wright. The arched eyebrows are characteristic of all McIntire's figures. In the treatment of the hair over the ears, of the collar, of the epaulettes, there are departures from the relief medallion, but not more than McIntire was readily capable of making, while these features still show the archaic, literal qualities common to McIntire's figures. The other prominent early wood carver, William Rush, followed the Houdon type of head in his Washington. All told, it may well be that we have here another important work of the master carver of Salem.

*Fiske Kimball*,

NEW YORK

## A MILANESE SHIELD

MILAN is a magical name in the history of armor. Even in the thirteenth century there is record in the *Chronicon Extravagans* of Fiamma that the city was not merely meeting the needs of her own citizenry in the matter of costume for war, but was exporting arms and armor to all parts of Italy, and to the Tartars and the Saracens as well. At Milan in the fifteenth century, the great Missaglia, father and son, were stamping their mark upon suits of armor never since equalled. Louis XI of France employed a Milanese armorer at Tours, and, in 1468 or 1469, wrote to Galeazzo Sforza, Duke of Milan, asking to have twelve native armorers sent to France to make suits for the king, his barons, lords, and esquires. The letter gave the king's word that the armorers should be well treated and sent safely back from France when their work was done.



PROFILE OF WASHINGTON  
 Dry-Point Etching by JOSEPH HILLER, JR.  
 AFTER THAT OF JOSEPH WRIGHT



PROFILE OF WASHINGTON  
 RELIEF BY SAMUEL MCINTIRE  
*Salem: Essex Institute*



BUST OF WASHINGTON  
 WRIGHT-McINTIRE TYPE  
*New York: Private Collection*









GERONIMO SPACINI(?) A MILANESE SHIELD  
*The John L. Severance Collection. The Museum of Art, Cleveland, Ohio*

Throughout the sixteenth century, the company of Milanese armorers was famous. There are lists of these artists in steel extant, on which the names of a certain few are preeminent. There was the Picinino family who made fine sword blades and lavished decoration upon armor. Pompeo della Chiesa, court armorer to Philip III of Spain, had his shop in the Lombard city and kept in touch there with his other noble patron, Allesandro Farnese, Archduke of Milan. The lists remain, but on none of them thus far discovered, do we find the name of Hieronymo or Geronimo Spacini, although three outstanding pieces of undoubted Milanese workmanship have been ascribed to him. The theory held by Boeheim is that he learned his art in Milan but did his later work in Bologna. This belief has a sound basis in the fact that the only piece of armor which bears his name, is further inscribed with the abbreviated statement that it was made in Bologna by a Milanese.

HIER SPACINUS. MEDIO. BON. FACIEBAT. the inscription runs. The translation into "Made at Bologna by Geronimo Spacini of Milan" is Sir Guy Laking's.

This signed work is an elaborately enriched rondache formerly in the Meyrick collection, whence it passed to the Wallace collection in Hertford House. It was, for many years, known as the targe of the Emperor Charles V, on no better basis than that part of its decoration consisted of a series of panels depicting scenes from the emperor's military career. Sir Guy Laking described it in detail in his catalogue of the Wallace collection, though he was far less impressed with the beauty of its minutely rendered concentric panels than Meyrick was.

Later, when Laking came to write his splendid "Record of European Armour and Arms", he recalled the Spacini targe, pictured it, and then ascribed to the same artist a suit in the Tower of London whose ornamentation strongly suggested the same hand. The suit is one said to have been given by the Prince de Joinville to Henry, Prince of Wales, about 1610. Laking has no great opinion of the suit, but he ends his description with this statement:

"The author has a theory yet to be substantiated, that it may be the work of that armourer of whose productions only one signed example is known—. It is the very great similarity of the Tower suit to the shield in respect to the treatment of the subject ornamentation that has led the author to this conclusion. Both series of enrichments are produced, not by the usual means of *aqua fortis* etching, but by the medium of a graving tool, relieved by gilding and blueing."

The third piece of armor which seems likely to have been made by



this same Geronimo Spacini who cared so little for the one-thing-more of a name, after he had spent months in graving fine patterns upon steel, is a rondache in the Severance collection of arms and armor, in The Cleveland Museum of Art. In general effect, it strongly suggests the Wallace shield, and an examination of its details, only makes the feeling surer that here is another, perhaps a little later, work of Spacini's. This shield was brought to America by Frank Gair Macomber of Boston who obtained it from the collection of Herr Richard Zschille, privy counsellor of Grossenhain. The conjecture as to its origin came with it, but with no record of substantiation. Spacini's own record—and his epitaph—goes no farther than his cryptic inscription under the leaf ornament at the center of the Wallace shield.

The Zschille-Macomber-Severance rondache has likewise a leaf ornament and spike at its center, and ranged around these, a series of panels on which Renaissance fancy has had its fling. First around the spike, six petal-shaped panels appear, each graved and with its tiny channels filled with gilt and silver, in a design of fruit and flower festoons. Outside these panels are six more, oval in shape, on which are shown landscapes with hunting figures and views of a citadel. The panels of the third series are twelve in number, heart-shaped, and inhabited by griffins, while between the widely curving hearts run smaller connecting panels of arabesques, trophies of arms, and musical instruments. Next, about the finely roped edge, are three series of panels. The largest are ovals, six in number, and on them, castles and horsemen figure prominently. Then there are six escutcheon-shaped panels of fine arabesques, and six lesser ovals crowded with scrolls, birds, animals, and fishes.

The Renaissance artist of the early seventeenth century abhorred a vacant space—perhaps his nearest approach to nature. This principle led him, at times, to express his fancies in a curiously unrestful elaboration. But on this shield, time-mellowed, and even from the first saved from florid effect by the fineness of its tracery, the impression of the thin lines of gold and silver against a russet ground, is most pleasing. Panels and scroll-decked spaces between blend into a pattern of happy fantasy, not warlike, surely, but richly reminiscent of the long, golden afternoon of the Renaissance.

*Helen Dues Gilchrist.*

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FIG. 1. BARNA: THE MYSTIC MARRIAGE OF ST. CATHARINE.  
*The Museum of Fine Arts, Boston*

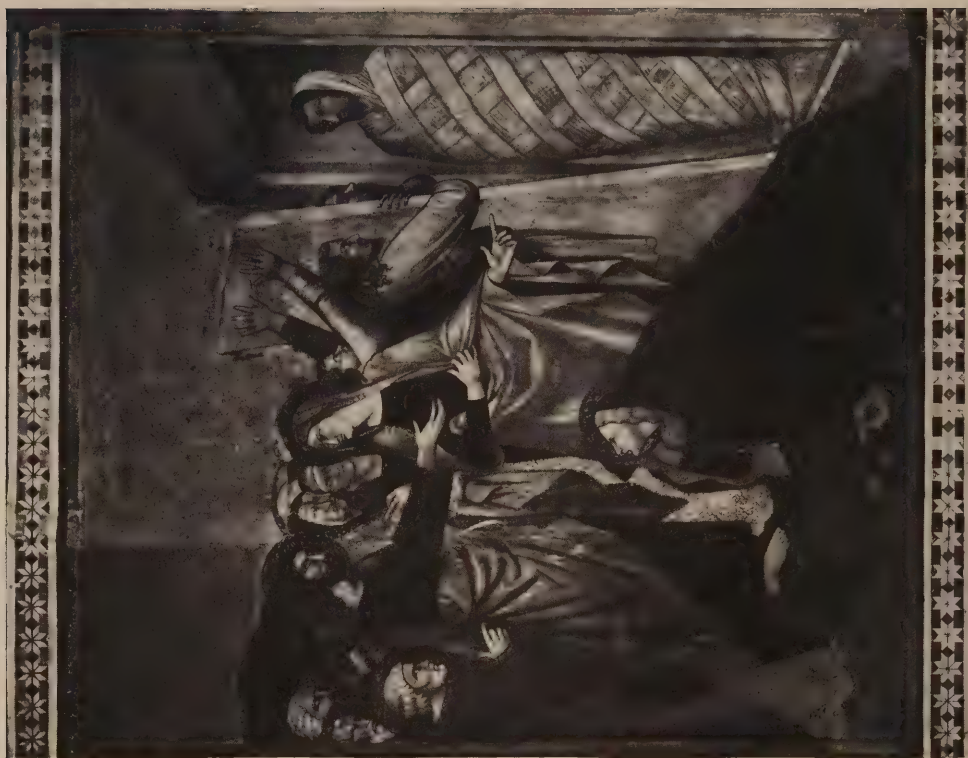


FIG. 2. BARNA: THE RESURRECTION OF LAZARUS.  
*Collegiata, San Gemignano*



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THE BOSTON "MYSTIC MARRIAGE OF ST. CATHERINE" AND FIVE MORE PANELS BY BARNA SENESE

SOME years ago the Boston Museum, through the generosity of one of its patrons, acquired a large Sienese painting, of the fourteenth century, representing the *Mystic Marriage of Saint Catherine* (Fig. 1). The authorities of the museum accepted, and seem still to accept the attribution of the work to Lippo Memmi. Nevertheless, the painting was published a dozen years ago,<sup>1</sup> by Count Gnoli, as a work of Barna Senese, and this attribution was reiterated by Doctor van Marle in an article published last year.<sup>2</sup> To me this has for long seemed to be the correct attribution, and the conviction has been strengthened by time.

It will be unnecessary to go into the proofs advanced by van Marle to connect the Boston panel with the authentic works of the artist in the Collegiata at San Gimignano. It is enough to compare the figure of the Christ in the *Marriage of St. Catherine* with the similar figure in the *Resurrection of Lazarus* (Fig. 2) at San Gimignano, to establish the common authorship. The impression is fortified by compar-

<sup>1</sup>*Revue de l'art chrétien*, 1911, p. 339.

<sup>2</sup>*Rassegna d'arte senese*. Anno. XV, p. 42.

ing the tragic figure of the woman in the centre of the Resurrection scene with the figure of St. Catherine in the Boston panel. Tricks of draughtsmanship, silhouette, drapery handling, indeed all Morellian tests support the attribution to a common hand. Perhaps more important, the spirit is the same in both works. Dramatic intensity, a sense of tragedy, originality of conception, appear in both and are characteristic of the artist. Barna, though long neglected and still little known, was one of the most powerful and original Siennese painters of the mid-fourteenth century.<sup>3</sup> Artistically he emerges direct from the tradition of Simone Martini, and he may well have been a pupil of Lippo Memmi. To his master's manner, however, he added a skill in composition and a dramatic sense learned from Duccio. These qualities, modified by the painter's unusual originality, make the *Story of the Passion* at San Gemignano one of the most striking examples of dramatic art in the Siennese School.

Though the *Story of the Passion* at San Gemignano is extensive and authentic, Barna's panels are rare and much in dispute. Mr. Berenson is the most generous critic, giving the artist a *Crucifixion* in the Kaufmann Collection in Berlin, another in the Walters Collection in Baltimore, a third in the Johnson Collection in Philadelphia, the *Christ Bearing the Cross* in the Benson Collection in London, two Madonnas, one in the Le Mans Museum and one in Mr. Berenson's collection, and a small *Madonna, Saints and Angels* belonging to Mr. Joseph Lindon Smith, of Boston.<sup>4</sup> Mr. F. Mason Perkins is most conservative, giving the artist only the little known *Virgin and Child* in the church of San Pietro at San Gemignano,<sup>5</sup> a Madonna in the church of San Francesco at Asciano, there ascribed to Memmi,<sup>6</sup> the *Christ Bearing the Cross* of the Benson Collection, and a little *Crucifixion* in the Collection of Sig. Carlo Angeli at Florence.<sup>7</sup> To this small list, Dr. van Marle added, in his article on the Boston painting, two large panels, representing Saint Catherine of Alexandria and Galgano, then in New York and since acquired by the Copenhagen Museum.

Of these attributions, the most completely convincing to the writer

<sup>3</sup>Barna's dates are unknown. Vasari says that he "died young" in 1381, from a fall from the scaffolding at San Gemignano. This he really contradicts by saying that he was the master of Luca di Tommè, who was a mature master in 1355. Barna's activity probably fell in the middle of the century.

<sup>4</sup>Catalogue of the Johnson Collection. Vol. I, p. 53.

<sup>5</sup>A painting in fresco.

<sup>6</sup>This painting was given by Cavalcaselle to Giovanni d'Asciano, the shadowy assistant of Barna at S. Gemignano.

<sup>7</sup>Rassegna d'Arte Senese. Anno. XIII, p. 115.

are the *Christ Bearing the Cross* of the Benson Collection and the *Marriage of Saint Catherine*, in Boston. To these we should like to add five panels in the gallery at Siena. The largest (Fig. 3), No. 108 in the Catalogue of the Gallery, also represents the *Mystic Marriage*. Even if one were to dispute the attribution of the Boston panel to Barna, one would have to acknowledge that the *Marriage* in Siena and the one in Boston are unmistakably by the same hand. Though the iconography is entirely different, the spirit is the same. Both have the same tragic earnestness, the monumentality and dignity of the follower of Simone. Study of detail but confirms instinctive convictions. It will be enough to call attention to the similarity between the heads of the two Saints Catherine, the same shape of nose with its curious high light, the same handling of the drapery beneath the right arm and as the mantle opens beneath the knee, and the same cuff-like sleeve of the overgarment. The Infant Christ of the Boston panel is blood brother to Him of the work in Siena. The facile yet virile silhouettes, most striking of all, are absolute revelations of the same hand. The detail of the crowns of the two Saints Catherine, the flat pattern of the Child's garment in Siena and that of the Child or the Saint Michael in Boston, and the similarity between the head of St. Michael in Boston and that of the Saint Catherine in Siena add further proofs to assure us that our first impression was correct. If the Boston painting is by Barna, the painting in Siena must be by him as well.

Further search, however, reveals the fact that there are at least four more panels in the Gallery by the same master. Numbers 85, 86, 93, and 94, representing respectively Saints John the Baptist, Catherine of Alexandria, Paul, and John the Evangelist, are from the same altarpiece, deposited in the Museum by the Orfanotrofio. The dimensions and detail of the framework prove the relation, as well as the style. Comparing these panels with No. 108<sup>8</sup> and with the Boston *Mystic Marriage*, it becomes evident that all are by one master. The most obvious comparison can be made between panel No. 86, representing Saint Catherine (Fig. 4) and the same Saint in the Boston panel. The resemblance is even more striking than with the figure in the Siena *Mystic Marriage*. The features are almost identical, so that the figures look like twin sisters. Again the tricks of draughtsmanship, such as the handling of the drapery in mantle and sleeve, make an absolutely convincing argument for a common authorship. The angles and silhouettes of the two figures are the same, and the detail

<sup>8</sup>Numbers 86 and 108 were photographed by Mr. Burton of Florence, whose positives we reproduce.



of the two crowns is even more strikingly similar than it appeared in the previous comparison. Since the four panels are from one altarpiece, we need look no further than the Saint Catherine to prove that all are by Barna.

There is a temptation to play with the idea that the *Mystic Marriage* in Siena, and the four panels were once part of the same altarpiece. This is by no means impossible, though the smaller panels were deposited in the Gallery by the Orfanotrofio and the *Mystic Marriage* came from the Hospital of Santa Maria della Scala. The *Mystic Marriage* has been cut from its frame, but the line of demarcation between the gold background and the modern repaint in the upper part of the panel, shows that the enframing had the form of a double cusp, making a cinquefoil outline which occurs in other examples of fourteenth century Sienese painting, but is by no means common. The four panels of Saints have precisely this form, with the enframing perfectly preserved.

The dimensions of the *Mystic Marriage* are 1.04 by 0.74 metres. The single panels each measure 0.61 by 0.27. Were all five from the same altarpiece, the single figures would have to be restored as in an upper row of panels. This is what we should expect from the fact that the figures are half length. It is easy to imagine, however, a polyptych with the *Mystic Marriage* in the centre, two panels with full length figures to the right and the left, and our four panels in half length above these. Then if one were to add the usual panel above the central one, with the figure of Christ, one would have a polyptych which would compose perfectly when drawn to the scale of the existing panels. If such a restoration were justified, our next task would be to look for the four full length panels, for the *Redentore*, and possibly for a predella.<sup>9</sup> Whether such panels will ever be unearthed is highly problematical, but meanwhile we can be content with the addition of the five paintings to Barna's still very restricted list.

G. H. E. Egell

<sup>9</sup>It is by no means impossible that other paintings in the Gallery, still unidentified, may be by Barna. As the writer recollects it, No. 76, a *Madonna* labelled "manner of Pietro Lorenzetti" is very suggestive of Barna's style. The collection in Siena should be studied anew in the light of what we are beginning to learn of Barna's work.



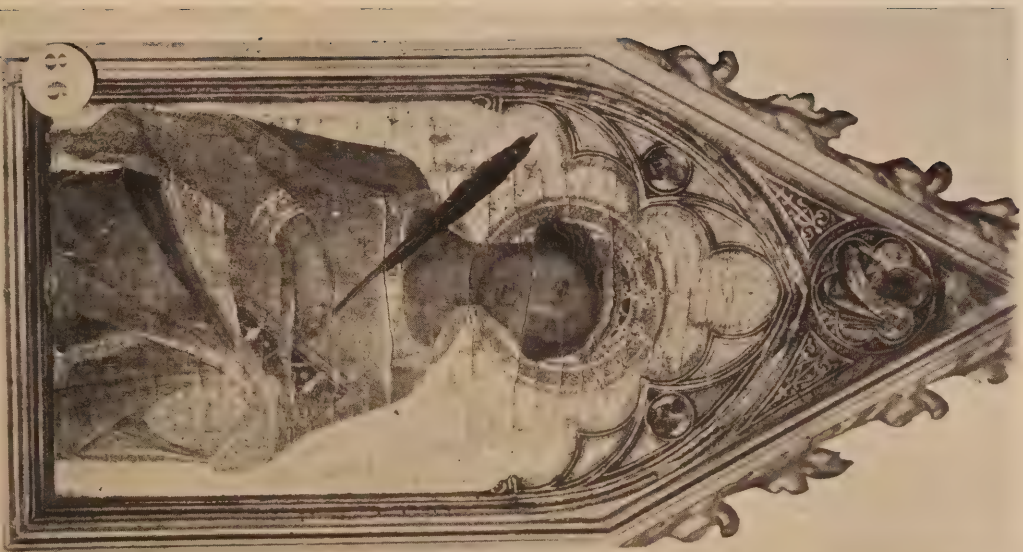


FIG. 4. BARNNA: ST. CATHARINE OF ALEXANDRIA.  
*Academy, Siena*



FIG. 3. BARNNA: THE MYSTIC MARRIAGE OF ST. CATHARINE.  
*Academy, Siena*



## MARBLE RELIEFS BY LORENZO VECCHIETTA

EMINENT men are usually one-sided. This general rule is, however, not contradicted by the famed versatility of numerous Renaissance artists. The fact that only in a few cases we have proven works by which we can investigate the versatility of these artists causes one to doubt whether there really is a possibility of equal talent in all lines of art. Works of eminence bear in themselves the principle of self preservation and in consequence seldom disappear from the earth. The world instinctively feels that masters who do produce works in various lines of art are, however, more talented in one special line, and show preference for these masterpieces. The succeeding generations are, as a result, less interested in other works by these men. How little we know of the sculptures by L. B. Alberti the great architect or by Raffael, and yet they are said to have produced such works. And Michel Angelo is known to have wielded the brush in the production of just as many works of art as in his use of the chisel, and yet he is known to posterity as a sculptor, and it was in sculpture that his art originated. It is true that in the second half of the Quattrocento in Florence, Siena and elsewhere we find a number of artists who have equally eminent places in the history of sculpture as in painting. Perhaps this is due to the fact that science treats these two lines separately and differently. Artists such as Leonardo in Florence, Nerroccio in Siena, Francia in Bologna were first of all pictorial talents, even when they expressed themselves in sculpture. Verrocchio and Antonio Pollaiuolo in Florence, Vecchietta in Siena were on the other hand more talented as sculptors, first of all as bronze sculptors.

Lorenzo Vecchietta (1412-1480) belongs to the few Renaissance artists, who have left evidence of their versatility in proven works. We know his bronze, marble, and wood sculptures, his frescoes, his paintings and miniatures. A comparison of these many works shows too, that in one line, that is, in sculpture he produced real masterpieces, and that he also had a leaning toward one special kind of sculpture, i. e. metal sculpture.

Why is it that bronze sculpture plays such an important role in Italian art in the second half of the Quattrocento, so that all other branches of plastic art and even painting were strongly influenced by it? An exterior reason: first of all numerous sculptors were trained in goldsmith's craft, and the transition from this art to plastic art in bronze was the most obvious. Bronze sculpture, besides, was especial-



ly adapted to the expression of the manner of that period, for bronze demands a varied treatment of surface according to the light effects and a multifold silhouette. This manner which dominated all the art of Europe at that time and is known in the history of painting and plastic art of the North as the Late Gothic, prefers a rich play of light and line, a broken surface, the robes divided into small sections and many folds, a twisted position of body and limbs.

Vecchietta was also a goldsmith by trade. His works in this craft would, no doubt, help to interpret his style as a bronze sculptor, which influenced his other plastic works and his paintings. He too was an exponent of the Late Gothic, in that he enjoyed a complicated play of light and line, over rich robes, and an expressive silhouette as well as a restless inner movement within the outline. Therefore, just as with Verrocchio and Pollaiuolo, we find in bronze his best and most perfect works: the ciborium on the high altar in Siena in the cathedral with its more than twenty figures. Vecchietta was in fact a great sculptor and produced good works in other materials, in wood (the figures of St. Antonio Abbate in the Narni cathedral and St. Bernardino in the Museo Nazionale, Florence, in the Throned Madonna in the hands of an art dealer) and in marble. A glance at his marble reliefs, which are not so well known, will show, how much bronze served as a foundation for his style, and how well he understood how to adapt it to marble and thus produce works of great beauty in this material.

Two marble reliefs of the Annunciation hitherto unpublished are especially important, (figure 1 and 2). The noble, slightly melancholic types are completely filled with the tender lyric atmosphere of Sienese art, and spread out their luxurious robes with such richness and beauty that we are reminded of Greek reliefs of the fifth century B. C. In fact it is probable that Vecchietta was influenced by classic art, if only the late Roman, when he was in Rome in 1464. Soon after this it was that these reliefs were probably made. They show a great advance over the marble figures by this artist in the Loggia dei Nobili in Siena of the year 1458-60. We also see these richly flowing robes in his bronze works following this period. Those we know all fall within the decade from the end of the sixties to the end of the seventies (the ciborium in the Siena cathedral, 1467-72, the relief of the Frick collection, New York, 1472, the Resurrected in the Scala, Siena, 1477, the tomb of Mariano Socino in the Museo Nazionale, Florence about 1470). In spite of the fact that the Annunciation re-







FIG. 1. LORENZO VECCHIETTA: THE ANNUNCIATION. MARBLE.



FIG. 2. LORENZO VECCHIETTA: THE ANNUNCIATION. MARBLE.





liefs and most of the marble works by this artist were produced before this time we find traces of his metal work, a fact which goes to show that he had produced works in metal earlier and was also versed in goldsmith's handcraft. The waved and sharp edges in the garments and the treatment of the hair, especially the spiral curls of Peter in the statues of the Loggia show, for instance, bronze technique. In the Annunciation these same spiral curls are repeated in the angel and are more decided, the robes too have a bronze quality in the depressions and certain sharp edges. Finally we see the metal worker in the pregnant silhouetting and the formation of the halo.

The Annunciation reliefs, which are correctly attributed to Vecchietta, no one will doubt, help us to decide on two other marble reliefs, one of which only has been attributed to Vecchietta, but even so with a query. One of these reliefs of the Madonna is in the Berlin Museum, the other in the Louvre (labelled as "Florentine or Sienese school, second half of fifteenth century"). On the basis of the latter relief, (figure 3) which Dr. Bode designates as "Sienese under the influence of Donatello" Dr. Schubring constructed his Piccolomini master. As he correctly remarks the relief bears the Piccolomini coat of arms and as it came from Pienza, the Pius city, was probably ordered by Pope Pius II Piccolomini. This Piccolomini master is, however, none other than Vecchietta. If we compare the Madonna with the Annunciation relief there is no doubt but that here we have the same master. In fact we think we have the same model before us, the types are so familiar,—that type with the low forehead, the strong curved eyebrows, the large, straight nose and the full chin with the broad curved lower cheek line—a type which we recognise in Vecchietta's paintings. The line of the back of the neck and the form of the hands and the treatment of the hair agrees fully with this type. Especially noticeable is the similar arrangement of the head-scarf with a small ribbon falling down over the ear; the ribbons which hold the shirt together in front; the girdle, which has the same ropelike edging on both sides. In the Annunciation angel we also find the same unusual flat hollowed out halo.

The fact that Vecchietta was connected with Pope Pius II and in all probability made the altar picture in the Pienza cathedral for him, makes it seem credible that he should also have done the relief. Probably he did it about 1461 during his stay in Pienza. The style would presume this date: the composition shows strong evidence of Donatello's influence, who worked in Siena in 1457. The treatment is

harder, the folds of the robes more set than in the works of the second half of the 6th decade, that is, in the Annunciation reliefs.

Although the Louvre relief is by Vecchietta it is not necessary to ascribe the other works of the Piccolomini master to him. The theory of Dr. Schubring, the meritorious author of the "Sienese sculptors of the Quattrocento" seems to be unfortunate. The other Madonna reliefs which he groups together are imitations of the Louvre relief, which evidently was in great favor, for Vecchietta was more famous in his day than most of the other Sienese masters. None of these repetitions are qualitative as good as the original; some of them may be from the hand of an imitator or perhaps from someone working in Vecchietta's workshop, others seem to have been done by a Florentine artist under the influence of Mino da Fiesole.

The second Madonna relief in the Berlin Museum, (figure 4) which is related to the Annunciation reliefs and which may now with all certainty be attributed to Vecchietta, was first ascribed tentatively to Vecchietta by Dr. Bode and Miss Schottmüller, but attributed to Francesco di Giorgio by Dr. Schubring. How close the type of the Madonna is to that in the Annunciation can be seen better from the delicately tinted stucco after this relief in the Berlin Museum, which is certainly from Vecchietta's workshop. Characteristic are the carefully laid and finely distributed garments, which like transparent rivulets of water trickle down from the head of the Madonna. Scarcely any other Sienese sculptor understood so well the arrangement of such a full robe. The bronze sculptor we recognize again in the flatly pressed folds and the long veil which falls over the shoulder and arm as if made from metal. There is also a certain Donatello influence evident in the composition, but the passionate character of the Florentine has here changed to an elegiac, soft emotion, which is hidden behind the carefully calculated surface treatment.

In his paintings as in his plastic works we find Vecchietta slow in emotion but clear in form, his cool temperament is more effective in plastic art than in his hard and phlegmatic paintings.

*H. A. Valentiner*



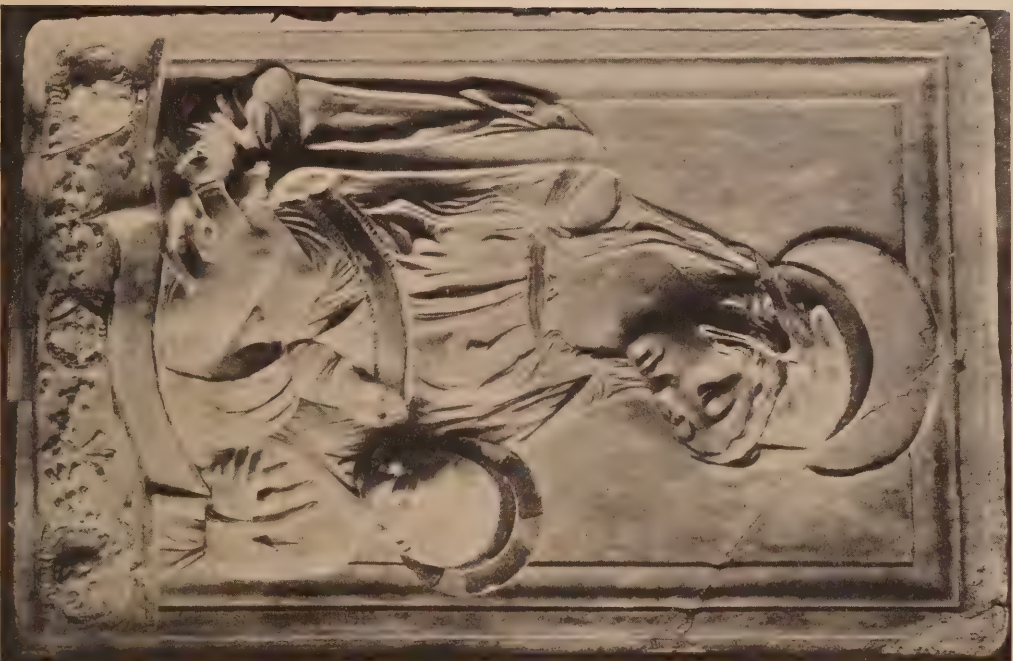


FIG. 3. LORENZO VECCHIETA: MADONNA  
*Louvre, Paris*



FIG. 4. LORENZO VECCHIETA: MADONNA  
*The Berlin Museum*









FIG. 4. CLODION: SATYR AND NYMPH



FIG. 6. MARIN: MATERNITY  
*Collection of Mr. Mortimer L. Schiff, New York*



FIG. 1. FALCONET: SEATED WOMAN

## FRENCH EIGHTEENTH CENTURY SCULPTURE IN THE COLLECTION OF MR. MORTIMER SCHIFF

THE Collection of Mr. Mortimer Schiff in New York includes a number of French statuettes of the eighteenth century of great beauty. It was a period of peculiar grace and charm, of amusement and of gaiety in which sculptors having abandoned the grandiose conceptions and the monumental qualities of the Louis XIV period, adopted new forms to charm the senses and delight the eyes. This new tendency is reflected in all branches of art practiced in France about the middle of the eighteenth century and later, and is well illustrated in a number of small statues of fine quality in this collection.

A few of the best French sculptors of the time are here adequately represented. There are works by Pajou, Clodion, Marin, Falconet and Houdon, all executed on a small scale but showing them at their best.

Proceeding in a chronological order, there is a pleasing statuette of a seated woman by Falconet possibly meant to represent Flore (Fig. 1). She is seated in a crouching position, a transparent drapery partly covering her body. Her hair is arranged in elaborate curls attached with ribbons and decorated with roses. In her left hand placed against the base on which she is seated, are roses.

This little statuette is a somewhat changed version of his seated "Baigneuse" of which there are many examples in various museums and collections. Two of them, in the Maurice Fénaille Collection in Paris,<sup>1</sup> show many analogies in type and pose with our statuette.

Another work by Falconet in the Collection is his famous "Baigneuse" in biscuit de Sèvres (Fig. 2). It is a reduction of his marble statue in the Louvre,<sup>2</sup> made in 1757 and exhibited in the Salon of the same year. This statue immediately became famous and Falconet who then was appointed director of the "Manufacture de Sèvres" used it, with other of his large statues in marble, as models to be reproduced on a small scale in the Manufacture. This was the case with his "Amour Menaçant", the "Pygmalion", "L'Amitié au Coeur" and others, and this was also, as we said, the case with the famous "Baigneuse" which was copied over and over not only in the "Manufacture de Sèvres" but also in Berlin where it was known under the name of Venus. The example in biscuit de Sèvres, here reproduced and for-

<sup>1</sup>Reproduced in Louis Réau: "Etienne Maurice Falconet," p. 240, pl. XX.

<sup>2</sup>Reproduced in Louis Réau: "Etienne Maurice Falconet," p. 194, pl. X.



merly in the Euphrussi Collection in Paris, is one of the finest of these replicas. The figure is an exact reproduction of the one in the Louvre. The "Baigneuse" is seen nude, standing on a low base, against a rock, her body bent slightly toward the right, her left leg advanced forward. She is holding a drapery with her right hand while resting her left on the rock. Her head is bent down and her hair parted in the middle is arranged over her ears and on the top of her head. The figure is standing on a square bronze base decorated with four turquoise-blue Sèvres plaques.

Another sculptor, Augustin Pajou, is represented by a terracotta model of his famous *Psyche* (Fig. 3). She is portrayed here at the moment when she loses her lover through her own indiscretion, and is seated on a rock in an attitude of despair bending back her head and supporting it with her right hand while resting her left against the rock. A drapery partly covers her body. The pose of *Psyche* and the way in which she lets herself be overwhelmed by her sorrow are of exquisite naturalness and spontaneity. It comes from the Pajou family and is signed and dated "Par le Citoyen Pajou en l'an V de la République Française" 1796 V Style.

This statuette was made a few years later than the statue in marble representing the same subject and which is now in the Louvre. The model for both was the same but the pose is different. The idea of the composition originated when Pajou was asked to make a statue which would be a pendant to the *Cupid* by Bouchardon. He decided to represent *Psyché* at the moment when she was abandoned by *Cupid* and sent a plaster of his work to the Salon in 1785. The statue though criticised by some, met with great success, and this decided him to execute it in marble, which he exhibited in 1791 and which is now in the Louvre.<sup>3</sup> However even after the accomplishment of this masterpiece, the idea of his subject still haunted him. He invented different poses for his model, as seen by the statuette here described, and by another in the Adolphe Oppenheim Collection in Paris, which he executed after the Louvre statue and before the statuette in the Schiff Collection. It is signed and dated "L'An 3 de la République Française, 1795 Vieux Style", and shows *Psyche* seated on a bench like in the Louvre statue but in a somewhat different position.<sup>4</sup> In the Schiff statuette the bench is abandoned and *Psyche* is seen on a rock overcome by sorrow

<sup>3</sup>Reproduced in Henri Stein: "Augustin Pajou," p. 342, pl. XII.

<sup>4</sup>Reproduced in Henri Stein: "Augustin Pajou," p. 259.





FIG. 2. FALCONET: BAIGNEUSE



FIG. 8. HOUDON: VOLTAIRE  
*Collection of Mr. Mortimer L. Schiff, New York*



FIG. 3. PAJOU: PSYCHE



at having lost her lover. Her attitude, full of despair and inner emotion, seems in better accord with her intense feelings than in either the Louvre or the Oppenheim examples. The modeling is of great beauty, the pose natural and full of emotion and the composition as a whole one of the most successful.

When from Pajou we pass to Clodion we are in the presence of an artist of different temperament and different artistic conception. In spite of his having executed many portraits and his famous bas-reliefs on the Arc de Triomphe of the Carrousel he is chiefly known for his series of Bacchantes and Satyrs with which he delighted his contemporaries and which still continue to delight the amateurs of today. The two delightful groups in this collection belong to this series. One of them represents a nude nymph crowned by a Satyr and accompanied by a Child Satyr eating grapes (Fig. 4); the other a Cupid riding a dog (Fig. 5). Both are executed in terracotta. The first group shows a Satyr standing and resting against a rock. He is nude except for a garland of vine leaves around his head and loins. He is embracing and crowning a nude nymph who puts her arms around his neck and whom he is pressing against him. Next to him at the right is seen the Child Satyr eating grapes. The group rests upon a round low base and is signed and dated 1765. It comes from the Muhlbacher Collection and is reproduced in the Sale Catalogue, 1907, No. 178. The same group is reproduced in Thirion: "Les Adam et Clodion", 1895, as belonging to M. Barbedienne. In speaking of it, p. 246 and 411, he says that it belonged to the Beurdeley Collection, sold in 1882. It is to be supposed that it is the Beurdeley-Barbedienne group which Thirion reproduces which is now in the Schiff Collection and here reproduced. The two mentions which he devotes to the Beurdeley group signed and dated 1765 refer to the same example. From the Beurdeley Collection it would have passed to the Barbedienne and later to the Muhlbacher Collection from which it came to its present owner.

Among groups representing the same subject with some variations there is one reproduced by Thirion in the book mentioned above, p. 240; two were formerly in the Jacques Doucet Collection (Sale Catalogue 1912, No. 97-98), and one is in the Royal Collection in Russia, in the Palais d'Anitchkoff reproduced in "Trésor D'Art en Russie".

The second group by Clodion represents a Cupid seated on the back of a dog upon a drapery and holding on to him with guides made of roses. The group is standing on a rectangular base upon which is

seen Clodion's signature and the date 1799. It was formerly in the Eugène Kraemer Collection,<sup>5</sup> and a group similar to it but showing some variation figured at the Exposition Retrospective de Nancy.<sup>6</sup>

Joseph Charles Marin who was a pupil and imitator of Clodion is represented in Mr. Schiff's collection by a Maternity group (Fig. 6) and by two female busts in terracotta. In the first we see a young woman in a sleeveless gown cut low in front and exposing her bare legs. She is seated on a low chair standing on a round base. Her hair is parted in the middle and arranged over her ears and on the top of her head, while parts of it fall in curly strands over her shoulders. A narrow band is fastened over it in front. She is nursing and supporting with her right arm a baby seated on her right knee, while with her left arm she is supporting another child standing at her side and trying to attach to her girdle a flower which he took from a basket standing at his feet. He is nude except for a drapery around his right shoulder and has a garland of flowers around his head. On the other side of the young woman is seated a third child, nude, playing a tambour. Signed Marin behind the tambour.

Lami, in his dictionary of sculptors from the French School of the eighteenth century (vol. II, p. 109) speaks of various works executed by Marin. Among them he mentions a Maternity group which Marin exhibited in the Salon in 1795. It is very possible that our group is a replica of this model which he executed for M. Pillot, which was broken at the exhibition and for which he asked 5,000 francs indemnity.

Two female busts by Marin (Fig. 7) which belong to a large number of the same kind scattered in museums and private collections show two young girls partly covered with draperies. They are posed on round marble bases and their heads are slightly bent to the side. Garlands are in their hair which is parted in the middle and of which two strands fall over their shoulders in front.

The last example we deal with in these pages is a statuette in marble representing the seated figure of Voltaire by Jean Antoine Houdon (Fig. 8), the most celebrated sculptor of the second half of the eighteenth century. The statuette is executed in marble and shows Voltaire seated in an armchair in the style of the Louis XVI period. He wears a loose gown and a mantle draped in the antique fashion. One of his hands rests on the armchair, while the other falls along his body.

<sup>5</sup>Catalogue de la Collection Eugène Kraemer, 1913, I, p. 98, No. 126.

<sup>6</sup>Thirion: "Les Adam et Clodion," p. 211.





FIG. 5. CLOPION: CUPID RIDING A DOG  
*Collection of Mr. Mortimer L. Schiff, New York*



FIG. 7. MORIN: BUST OF A YOUNG GIRL



The expression of his face is full of fire and intelligence in spite of the fact that when Voltaire posed for the life size statue in marble of which this statuette is a reduction, he was ill and nearing his grave. This statue which was given by Voltaire's niece, Madame Denis to the Comédie Française, was not exhibited until 1781, three years after the philosopher's death, but there are extant two statuettes of the same composition, executed in 1778, of which one in terracotta is in the Musée de Versailles, and another in gilded bronze made for Catherine of Russia, was in the Hermitage in Saint Petersburg, and is now in Count Schouwaloff's Collection. In this latter statuette Voltaire is sitting in the same position as in the one here reproduced, which differs from the statue in the Comédie Française in certain details such as the peruque, the pose of the left arm and the pose of the feet.

The original plaster of the large figure from the Comédie Française is in the Bibliothèque Nationale in Paris. There is also a repetition of it in marble in the Musée de l'Ermitage, a model in terracotta in the Metropolitan Museum, a cast in the Versailles Museum, a figure in "carton-pâte" in the Bibliothèque in Rouen and a sketch in plaster in the Nantes Museum.

As for small statuettes such as the one we are concerned with here, a relatively large number of them exist in marble, in bronze, and in terracotta. It was one of the most popular statuettes of the time and the demand for it was great. Houdon consequently executed a large number of them. Among those still in existence and outside of the ones already mentioned, there is a statuette in painted plaster in the Louvre, one in bronze in the Houdon family, another in bronze in the Dumenge-Cremel Collection, one in terracotta sold at the Doucet Sale in 1912,<sup>7</sup> and others.

*Stella Rubinstein*

<sup>7</sup>For more details see in the "Réunion des Sociétés des Beaux Arts des Départements," 1896, p. 461 ff. an article by P. E. Mangeant: "Sur une statuette de Voltaire par Jean Houdon." See also Giacometti: Houdon, vol. III, and Lami: "Dictionnaire des sculpteurs français du 18 siècle," vol. I, p. 424-425.

## AN ITALO-BYZANTINE PANEL

THE development of our art-historical knowledge has progressed in the last fifty years in a curious way. Taking Vasari as a basis, art-scientists of the past developed art history in the form of a series of personalities, who brought about certain changes and schools. In time this concept was found deficient. Eventually it was realized that Vasari was little more than a clever writer of anecdotes who had only a limited historical and aesthetic knowledge, and with that discovery the fault of the whole system became apparent. Vasari knew nothing of the art which preceded Cavallini, Cimabue and Giotto. Those great artists and others appear in his opinion like the "deus ex machina" of the Greek drama — as a sudden miraculous appearance of genius. This conception was the basis of all the literature which formerly concerned itself with the development of Italian art.

Being mostly anonymous and showing an apparent uniformity of style which stretches from the third to the fourteenth century, Byzantine painting has, in spite of its great wealth in mosaics and paintings, been treated as the Cinderella of art science. Was it the lack of a definite understanding of the aesthetic value of imaginative painting, or was it the over-estimation of naturalism which prevented us from penetrating the importance of the Byzantine? Was it the over-emphasis on names, definite personalities, comparisons of details, which obscured our understanding of the most vital art which Europe ever produced? All the modern "inhibitions" of the art-scientist have certainly contributed to the neglect of Byzantine art. Even in our times, we see a scholar like Venturi condemn the revolution which the Christian mentality infused into Roman naturalism as a decadence and extol the return from Byzantine art to the Renaissance as a liberation. Other scholars who have treated the same subject have suffered from the same prejudice, from the idea that naturalism is absolutely necessary to produce a vital art. As most modern artistic production and thought are still under the spell of the belief that highest aesthetic conception is derived directly from nature, their attitude is comprehensible but at the same time indefensible.

If scholars will not consider aesthetics from the point of view of detached vision, Byzantine art will not find a clear interpretation. Still, the progress which has been made in the last years must not be undervalued. A number of paintings have appeared which give a comprehensive idea of the whole evolution from a purely formal point of



view, and give an approximate idea of the tendencies reigning in Western Europe. As far as the East is concerned, we are only at the beginning of the problem. Reports from Russia inform us that the revolution in the Russian church has produced remarkable discoveries of Byzantine paintings on the walls of monasteries hitherto covered with whitewash. Those vast materials which have not yet been analyzed will probably change a number of opinions which we hold today. Also, the knowledge that Italy was continuously visited by Greek artists during the middle ages will make necessary a different distribution of the material which remains.

The scientific knowledge of Byzantine art which we have acquired is therefore more or less tentative. It is at the point where our knowledge of Italian art of the fifteenth century was thirty or forty years ago. Many problems which were then unsolved have found their solution in our times. Attributions which were then considered final have been changed. The same will be true in regard to Byzantine art, which still needs a great deal of research from an historical point of view, and even more analytical work in the light of modern aesthetics.

One of these anonymous paintings expressing the growth of ideas and the tendencies of the duecento, of which Cimabue is the last exponent, has been presented recently to the Worcester Art Museum, by Mrs. Homer Gage of Worcester. In accord with the tendencies reigning in the middle ages, this painting of the Last Judgment has unusual vitality and power. On account of those affinities of style prevailing throughout Italy, its origin is difficult to decide.

In view of the indefinite state of our knowledge it is natural to conclude that the panel was painted in Upper Italy, inasmuch as it is not pictorial in a small picture sense but is in conception like mosaic or fresco. From the reproduction one would think it a mural painting on a much larger scale than it really is. The technique of defining the forms in elongated lines, sharp angles and broad tones, suggests a fresco. Panel pictures in Byzantine style have usually the preciousness of enamel painting. From the absence of this characteristic we may conclude that the artist must have been accustomed to the fresco technique, a fact which is also more in harmony with the general tendency reigning in the fourteenth century in Italy to express ideas on a broader scale — that is to say in fresco. The increased interest in the Christian mythology and Franciscan legend, resulting from the appearance of S. Francesco and his methods of preaching, caused an ever increasing number of churches to be built. The mosaic with its elab-

orate technique, could not fulfil the demand for immediate decoration. Fresco was a cheaper and more rapid method of meeting an urgent necessity. Still the church was yet the cultured center and panel paintings a luxury for the few. It was therefore natural that the stylistic ideas of the fresco should be noticeable in smaller paintings. In studying details in early frescoes in other parts of Italy, Rome for instance, we find types of the Christ as closely, if not more closely, related to the Christ in the Worcester panel than any in northern art. In the groups of the Apostles in the *Ascension* in S. Clemente is an earlier version of the same idea as that in the upper part of our picture, only mitigated in intensity and having already a slight tendency toward realistic surfaces. In a triptych in Perugia, which Venturi assigns to Giunta Pisano,<sup>1</sup> is to be found the type of features closest to those in our picture. Although I do not wish to give the impression that both are by the same hand, they undoubtedly belong to the same art centre. The types of the Madonna and St. John have similar characteristics, although the Worcester picture shows rounder forms and a freer handling of facial expression. In the lower part of the Worcester panel the figures of the Blessed and Damned are treated in flat surfaces, the form being indicated solely by line and the figures possessing the faculty of free gesticulation. In fact they show a higher degree of articulation than usually is found in Byzantine art. This group, derived in execution and spirit from French miniature art, is probably the work of one of the great number of Cistercian monks who came from France into Italy and were active in painting between 1275 and 1349. These monks painted portraits on the covers of Sienese accounting books during the second half of the thirteenth century. An example of this type is published by Venturi under the name Gilio 1258.

The relation to both these paintings permit us certain conclusions as to the locality in which our panel was probably produced. The artistic milieu is undoubtedly Umbria or Tuscany. A closer study and more ample information will probably give us the name of the artist. But to enjoy the lyrical quality of the characters, the gayety of the drama, the aesthetic conception, and all the elements which make these paintings a complete unit, an attribution is not necessary. Possibly names add to our historical knowledge, but they are more or less confusing to our artistic appreciation. The anonymous state prevailing in Indian, Egyptian and Byzantine art is — I must confess — a

<sup>1</sup>A. Venturi, *Storia dell'Arte Italiana*, Vol. V, p. 102, fig. 84, 85.





AN ITALO-BYZANTINE PANEL  
*The Worcester Art Museum, Worcester, Mass.*





greater incentive to the use of our sensibilities than is the system of labelling which prevails today.

Coming back to the Worcester panel, we see that its distinguishing features are found again in those works which belong to the second half of the thirteenth century. The lack of vertical parallelism and canonical severity indicates a rather late Byzantine work. The same subject at Grosseto Cathedral<sup>1</sup> has a similar vein of lyrical spontaneity. Here also the draperies are still angular but the faces have already a roundness which is absent in earlier works. The Christ and the Angel are Byzantine, with a vitality and trend towards the development emphasized by Cimabue, and although not directly influenced by Cimabue, come out of conditions similar to his.

The Christ, with arms outstretched revealing the wounds, is in a seated position in a mandorla of receding layers of blue — the outer layer, light in shade, converges in steps to a blue of deep intensity. The outside edge of the mandorla has a thin line of light yellow and each layer of dark blue is decorated with double thin lines at intervals of a little more than an inch. The face of the Christ has a calm expectancy. Long reddish hair hangs down on each shoulder. The arched eyebrows and almond round eyes, the thin nose and small mouth, drooping moustache and slightly bearded chin are in keeping with the long, thin face. The outer garment, a golden brown, may originally have been purple. The under garment showing below the mantle is light rose-red in colour.

The angel sounding the trumpet on the left of the Christ wears a pale pink mantle over light yellow. The opposite angel holding the scroll with sun and moon indicated is attired in a deep pink robe and grey-white mantle. Above the mandorla are the heads of the Madonna and St. John and on each side of them is an angel in pink and yellow holding the emblems of the Passion. The variety of colour against the green background animates the composition.

The angels are heavier than those to be found in Cimabue's paintings. They have not the sensitiveness of feature or the calm dignity typical of his work. But they have greater movement and are painted in a more deliberate fashion. In spite of the symmetrical arrangement of the composition, the impression of rapid activity is expressed with surprising facility. All the figures are filled with great power of movement. The Christ has the dignity of arrested action rather than that of calm contemplation.

<sup>1</sup>Venturi, Vol. 3 *op. cit.*, p. 113, fig. 91.

It is difficult to state definitely the date of the Worcester painting. It probably belongs to the last quarter of the thirteenth century. I believe that it does not come from any of the great art centers but is likely to have been painted somewhere near Umbria or Tuscany, probably by a travelling monk. Few of the works which the duecento has left to us possess such freedom of spirit. The lyrical sweep of the composition and the spontaneous expression of action and gestures indicate already the final step which Giotto was going to take in forming the new aesthetic idea of art.

*Raymond Henniker-Heaton*

## PEGASUS

*Painted by Karl Anderson*

Meekly, with drooping wing,  
The cloud-accustomed stallion bends his head  
To the clear waters of the Pierian Spring,  
Unbridled, gently led.

Led by the hand of Youth  
Laid on his starry mane in light caress —  
Youth, unashamed and virginal as truth,  
With air of tenderness.

Yet in her other hand  
She holds a birch, cut in some Grecian glade. . .  
A birch—lest wingèd Art misunderstand  
That Youth will be obeyed.

*Agnes Kendrick Gray*



PEGASUS  
BY KARL ANDERSON





## ABBOTT HENDERSON THAYER

**A**PICTURE is born in the soul of the artist—unless its birthplace be great it cannot be a great picture—this explains the triviality of much modern painting. Abbott Thayer the man exceeded anything his brush created. His character was the parent stem of which his pictures were the blossoming. His idealism unalterably opposed the materialism of today—materialism made a creed for indulgence of the ego. What mattered was not that he theorized about his art—all artists do that—but that his well proportioned character towered above his theories, impressing everyone who came within its radius. A lifetime of active contact with spiritual truth goes to the making of such a character.

A great nature is largely self feeding. The healthy vigorous body of Thayer's talent so thoroughly assimilated outside influences that no trace of them remained. His work expresses his own inner thought. In the many appraisals of Thayer we find not a single allusion to the domination of any artist-personality over his point of view or choice of subject.

Yet his originality never borders on eccentricity: he does not seek to capture attention by bad taste. Those who prize dignity welcome it all the more in his work because it is so rare a quality in modern art. He invests even the immaturity of youth with it. Originality, sincerity, dignity and kindliness were the four towers of his stalwart character, and not the least of these was kindliness. An artist friend said of him:—"Trouble brought Thayer's friendship into strong relief: he helped with the understanding heart, carefully hiding every trace of his good deeds. He intervened between me and accumulated disaster, restoring my grip on myself with practical and spiritual aid."

His freedom from artificiality reveals itself in his inborn love of nature both in her picturesque and scientific aspects. In his passion for the out-of-doors he was the antipode of the salonnier. A friend who visited him in his country home tells of a collection of wild duck skins preserved by Thayer because of their wonderful sheen—these rich color tones he loved to reproduce in his landscapes and portraits.

Thayer was intimate with nature in her elemental aspects: he knew wild animals and little birds, quiet twilight depths, the bleak rushing wind before dawn, the first fresh radiance of day, the icy stimulus of mountain air, the solitude of the pines where snows thicken, the cool

fingers of the breeze on hot human cheeks, the everlasting kinship of Mother Earth to the beating heart which seeks her solace: he makes us sense Nature's repose, yet he understands that she has her ominous unfathomable moods, that we love her partly because she hurts and mystifies us: apprehension of her power breathes in his landscapes like the great Monadnock and in his splendid, unsmiling, deep-eyed women.

Although Thayer set his face against the scientific materialism of his age, he was a scientist. By years of research he discovered the law (afterwards known as the Thayer Law) of protection, not through identity of color, but through the values of light and shade—this theory led to the art of camouflage. His ideas are given in full in a volume, "Concealing Coloration in the Animal Kingdom," edited and illustrated by his son, Gerald Thayer. Thayer developed his scientific theories through his knowledge of art—indeed only an artist could have discovered the law of "Concealing Coloration." Thus did science and art so often seemingly irreconcilable dwell together harmoniously in him.

He was no aloof parlor-critic of his age: the storm of the Great War swept him into wholehearted activity—through his scientific work he was really the father of the camoufleurs, who rendered such important service.

Another source of Thayer's inspiration was his reverence for womanhood—in this he stood a world apart from the modernistic attitude which paints woman from the viewpoint of scientific interest. His conception of woman is bigger than mere analytical observation. He makes her capable of acting courageously because she thinks deeply: he expresses the potential strength of her youth going out to meet the future and her spiritual motherhood brooding protectively over universal need: he paints not the sophisticated femininity of an overripe civilization but womanhood strong and wholesome, withal mysterious and destiny-freighted. The gravely absorbed faces of his women, though not the supposedly alert and nervous American type, are yet as thoroughly American as the trailing arbutus of Thayer's native section, a flower delicately poignant in tint and fragrance set in hardy resistant leaves, growing in difficult places where the foot of the philistine never penetrates.

Only an artist who has wrought a character out of suffering can paint woman ideally and in addition to an experience of the heights and depths of living, he must have, in order to make woman ideal yet

human, a subtle intuition of feminine nature. These qualities were his.

Not otherwise than through the avenues of his inner life did the external events of Thayer's life influence the development of his talent. Soon after his marriage he went with his young wife to Paris where he spent four years at the école des Beaux Arts. Nominally he was the pupil of Gérôme, but French instruction and contacts did not really scratch the surface of his inevitable vocation. He admired the early Italian artists — Tintoretto, the Siennese and the Florentines. Yet (strange antithesis) he also intensely admired Franz Hals—the mysticism of the former and the robustness of the latter were both in Thayer's make up.

On his return to America he formed congenial friendships with Weir, Wyant, Eaton, Chase and later a deep friendship with Dewing with whom he had in common distinction and idealism. By virtue of his personality and talents Thayer became a dominating figure among American painters. His fellow craftsmen who deeply esteemed him made him president of the Society of American Artists. He lived with his children in Hudson River towns: later his home was in the shadow of his beloved Monadnock. He did not go into quantity production; his best portraits are profound and intimate studies of the members of his own family in idealized and pictorial representation.

He is not a decorative painter in the narrow sense of the term, that is, he does not sacrifice character and solidity of form to design. For him painting means more than mere pattern of color and line.

Spiritual power surging up through mortal limitations is the theme which has touched his work with the light of other worlds. This message finds expression in his fine landscape "Monadnock" at the Metropolitan Museum, New York, in which we seem to glimpse the transfiguring glory of God behind the oppressive mountain of Destiny. One stands, as it were, directly under ominous Monadnock, its shadow blackens the pines in the foreground and stains the snow to dusky violet. Surmounting its awful presence rises a peak ablaze in blinding sunset splendor. The mountain towers out of gathering darkness into a resonant sky: it is the symbol of the overwhelming experience beyond which is the spiritual revelation.

Thayer's "Portrait of a Young Woman" at the Metropolitan Museum has the attitude of Diana—vigilant, vital and pure. Posed against a background of foliage she breathes the spirit of the out-doors. Power speaks in the big arrangement of the white draperies and in



the sweeping gesture of the entire figure. His "Half-draped Figure of a Young Woman" ranks likewise among his finest paintings. It has more of wistful feminine appeal yet it also has the epic human quality which transcends sex. The background and the magnificently draped vesture are in the deep warm greens which Thayer loved. "Gladys" (the artist's daughter), is a study of a young girl's head and shoulders silhouetted against a richly foliated background: in her face youthful wonder mingles with potential strength — a healthy girl faces life thoughtfully and adequately; as in all his portraits of young women there is wholesome physical development but no redundancy — beneath the wholesomeness is youthful austerity.

"Mary" has passed from girlhood into young womanhood. The splendidly constructed head expresses New England reserve, the New England hardiness which resists and endures, no effervescence, a little lack of geniality even, no coquetry and no self-consciousness. Thayer's "Angel" is an exquisite idealization of girlhood — poised between Heaven and Earth she seems to contemplate both. His "Caritas" in the Boston Museum is an apotheosis of motherhood, the all-embracing spirit of love guilding a universe which would otherwise sink into despair.

In the "Brother and Sister" the patrician heads of two serious dark-eyed children gleam palely in dark shadows like mountain flowers at twilight.

Among Thayer's water-colors "A Forest Interior" arrests through its imaginative suggestion of the deep woods. His aquarelle "Monadnock in Winter" shows the majestic purple bulge of the great mountain obscuring the sky, sweeping up from the slender points of pines.

The drawings reveal his power as a draughtsman: the line is beautiful in the drawing of the erect majestic Minerva riding straight at us; in the exquisite sprays of cocoanut palm; in the character studies of hands.

Spiritual significance counts for most in his interpretation of life. We feel that this significance consists in a sense of the high destiny of man rather than in a definite solution of the problems of life. The eyes of his models express wonder, sometimes even puzzled sadness, but they face the present and future with poised strength, faith and love.

His work has no taint of the erotic or of affectation. It is wholesome yet elusive, reserved yet straightforward, vital yet tranquil, com-





ABBOTT H. THAYER: FIGURE IN GRECIAN COSTUME  
*Property of Mr. Frank K. M. Rehn, New York*





ABBOTT H. THAYER: MONADNOCK  
*Hearn Collection. Metropolitan Museum of Art, New York*



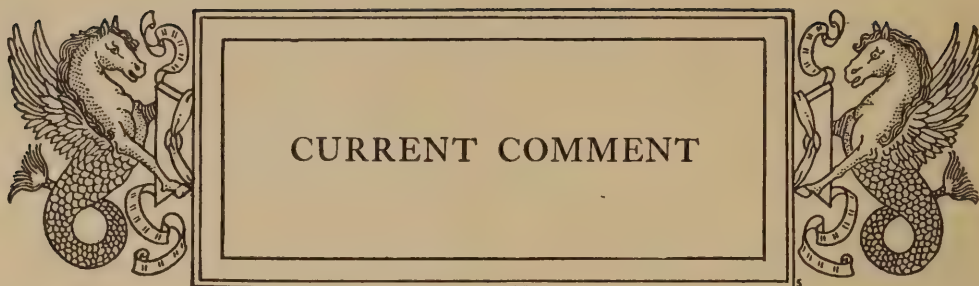


elling but not aggressive, powerful but never sensational and rarely dramatic. He goes his own inevitable way untouched by modernistic vagaries, though eclectic in the choice of means to the end he has in view.

From his work we get his personality—fine, tender, imaginative yet strong-willed, well-balanced, broadly cultured and reserved. He had the physical, mental and moral stature of a big man. Portraits of him show us what might have been a statesman's head: behind the dome-like forehead was an intellect of fine calibre. The firm jaw, the large, well proportioned, finely cut, somewhat aquiline features, the steady gaze express a nature which rides events instead of being ridden by them. Such a character of rock beats back the storms and carries flashing signals for despairing mariners.

Through all Thayer's work sweeps a current of purity and vigor. A powerful soul bearing irresistibly upward has given us glimpses of its goal. He loved the mountain heights; the vital upper air, the delicate plants of high altitudes, the luminous clouds which rest on mountain summits, and to the heights of Monadnock which he had glorified in his heart and on canvas his ashes were committed.

*Catherine Beach Ely*



#### MR. ROSELLE'S SACRED BULL

In the article by Mr. Walter A. Roselle on Babylonian Art in the October, 1923 number of "Art in America and Elsewhere," he published among other objects a sculptured figure of a bull, dating back to the early Sumerian period (about 3000 B. C.) and made two observations with reference to the same:

First: — That the peculiar markings which covered its body in the form of a trefoil design recalled to mind the similar markings on the so-called Hathor Couch recently found in the tomb of Tut-Ankh-Amen, and suggested the idea that perhaps this couch was of Babylonian and not of Egyptian origin as generally supposed.

Second: — That it was his belief that his figure of a bull was a form of libation vessel probably used by the ancient Babylonians (or Sumerians) for sacrificial purposes and was the predecessor of the so-called Rhytons which came into use at a much later period in Greece.

The letters published herewith were occasioned by Mr. Roselle's articles and are of considerable interest as giving the opinions of three eminent scholars regarding the matter thereof.

"YOULBURY,  
BERKS,  
NEAR OXFORD,  
Oct. 21, 1923.

DEAR MR. ROSELLE:

It is most good of you to send me your interesting article on examples of Babylonian Art in the current number of "Art in America." I hope to refer to the important discoveries that it makes known to the world in my second volume on the Palace of Minos, with the material for which I am now struggling. The bull's head and body with the inlays in particular is as I had already noted especially valuable to my own researches as giving the origin of a type of ritual vessel that eventually made its way to Crete. In connection with these, I have a particular favor to beg of you. Could you let me have sketches of these given in section so as to show how they were hollowed out? In the later examples, the liquid for offerings was poured in either through an aperture in the back or the top of the head and made its way out of the snout. It looks as if we had much the same arrangement here.

I have not the Hathor Couch before me in any illustration at this moment but a trefoil design like your inlays might well go back to Babylonian models. The spots on the Hathor Cow often take a quatrefoil or trefoil shape which may well

represent early Babylonian influence of which more and more traces are beginning to appear in the earliest dynastic civilization of Egypt.

Thanking you again for your courtesy in sending me a copy of your publication, I am

Yours very truly,

ARTHUR EVANS."

BRITISH MUSEUM,

LONDON: W. C. I.,  
10/10/23.

DEAR SIR:

I am very much obliged to you for the copy of your interesting paper which you have so kindly sent to me. Your Bull seems to me to be undoubtedly Sumerian, but it is hard to assign an exact date to it. The chief thing is to possess it as you do. I don't think Tutankhamen's couch is of Babylonian origin; that was Petrie's idea. If you look at the preface of my book on Tutankhamen you will see that I have shown the couch to be Egyptian, and I have identified the composite beast as Am-mit or Amem-mit, the monster of the Book of the Dead. I am glad you have published your bull, and again many thanks.

Yours very truly,

E. A. WALLIS BUDGE.

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UNIVERSITY COLLEGE, GOWER ST., LONDON,  
Oct. 13, '23.

DEAR SIR:

I am much obliged to you for sending me your paper. I have said from the first that the trefoil spots on the Hathor couch were Babylonian, and the elaborate bronze jointing of the couch proves that it was made for distant transport. I am very glad to know of another example of this form of markings in your collection. With my best thanks,

Yours sincerely,

(Signed) FLINDERS PETRIE."

Mr. Roselle adds, in a communication to the editor; "while not in any way taking it upon myself to presume to question or criticize the opinion or judgment of such distinguished authorities, I am personally rather inclined to revise my own earlier opinion as to the origin of the Hathor Couch and to assume the middle ground as apparently indicated in the letter of Sir Arthur Evans, to the effect that while the Hathor Couch itself very probably is of Egyptian origin, still it also quite probably reflects in its design a strong Babylonian influence."

"Is it not also possible that it may therefore even be the result of the workmanship of foreign artists imported or transplanted from Babylonia to Egypt. Nor would this idea appear to be at all unreasonable in view of the well known fact that the importation and use of foreign artists and adoption of their ideas was frequently the custom in ancient times just as it is with us today."



## NEW ART BOOKS

THE RELATION OF ART TO NATURE. By John W. Beatty. 16mo. New York. William Edwin Rudge. 1922.

An interesting collection of the opinions of great painters, sculptors, philosophers and authors on the subject. Gari Melchers, the painter, writes a graceful foreword for the volume and the publisher brings it out in a most attractive form.

66 ETCHINGS BY MEMBERS OF THE PRINT SOCIETY. Edited by E. Hesketh Hubbard, with an Introduction by Kinton Parkes. Small Folio. Published by The Print Society, Woodgreen Common, Breamore, Hampshire, England.

Full page reproductions of etchings and wood engravings by contemporary craftsmen, including many plates of considerable artistic merit.

ROMANESQUE SCULPTURE OF THE PILGRIMAGE ROADS. By A. Kingsley Porter, 10 vols. 8vo. (One volume text. Nine volumes of plates.) Boston. Marshall, Jones Co., 1923.

Mr. Porter in this exhaustive work has produced a sort of encyclopedia of the subject that meets admirably a real need. Students of art and architecture and scholars everywhere will find these volumes invaluable in the pursuit of their studies. The author is conscientious and accurate in his notes and has selected with instinctive understanding of their interest and importance the greatest monuments to illustrate the development of Romanesque sculpture.

JAN VAN SCOREL. By G. J. Hoogewerff. Illustrated. Quarto. Martinus Nijhoff. The Hague. 1923.

A scholarly work on one of the greatest of the painters of the early Dutch school, with reproductions of all of Van Scorel's best work.

PEINTURES ET PASTELS DE RENÉ MÉNARD. With a Preface by M. Andre Michel. 65 Plates. Quarto. Librairie Armand Colin. 1923.

A volume of extremely handsome reproductions in collotype of many characteristic paintings by an imaginative artist of considerable distinction.

BOSTON DAYS OF WILLIAM MORRIS HUNT. By Martha A. S. Shannon. Illustrated 8vo. Marshall Jones Co., Boston. 1923.

This story of the life and work of one of the best of our native painters is in reality made up very largely of copious quotations from other books and articles previously published. The fact that credit is always scrupulously given is little excuse for offering the public a volume containing so little that is new in the way of information on the subject. The illustrations are numerous and well chosen and the book attractively made.

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FIG. 1. NARDO DI CIONE: TRIPTYCH. VIRGIN AND CHILD BETWEEN ST. PETER AND ST. JOHN,  
THE EVANGELIST

*Collection of Mr. Henry Goldman, New York*

ART IN AMERICA *AND ELSEWHERE*  
AN ILLUSTRATED BI-MONTHLY MAGAZINE  
VOLUME XII • NUMBER III • APRIL 1924



NARDO DI CIONE AND HIS TRIPTYCH IN THE  
GOLDMAN COLLECTION

A precious little triptych (Fig. 1), recently come into the Henry Goldman collection under Orcagna's name, recalls to one that so much of the fourteenth century still lies in shadow, and that the most romantic artist of his age, Nardo di Cione, its actual painter, still remains one of its most shadowy figures. Sirén (in *Giotto and Some of his Followers*, Harvard University Press, 1917) is the first and only student to have prepared a large enough historical area for the building up of his œuvre, but he ended by heaping up the ground with erroneous ascriptions, and by breaking through his outlines into those of his greater brother. And yet there seems to be no good reason why there should be any false notions about him, nor why they should have held on so stubbornly among the professionally learned; especially as Nardo's indisputable frescoes at Sta. Maria Novella exhibit their own characteristics, and their divergencies from the altarpiece by Orcagna in the same chapel, so decisively.

At the point we have reached, being the only authenticated work by Nardo (our authority being Ghiberti), these frescoes remain radical for

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all further attributions to him, as the altarpiece does for all attributions to Orcagna.

Although at different times daubed over, and although, as in works of a similar scope, so much is due to the hands of assistants, there is enough of a uniformly high quality to relieve the guiding artistic personality, and to measure the resources of its style, the variety of its stock of shapes and types. These frescoes show in sharp clearness beside the altarpiece by Orcagna, a plasticity incidental to the description of shape, rather than the direct bodying forth of energy. Orcagna's figures declare a starker plasticity, and an evident structural coherence — which are fundamental to all other implications. Nardo's, on the contrary, are suggestive rather than substantive; and their interest consists largely in what they convey in pantomime. His male and female figures alike are feminine in essence: he is, accordingly, at his best in painting female beauty before which he stands in ecstatic adoration; and his Paradise is a sort of dream of fair women.

He is the earliest Italian to have sought insinuation in expression. This he achieved by half hiding the iris between narrowly open lids which do not altogether betray the mystery of its intimations. Full of a suspected promise it seems to swim languidly in its white field, without fixing upon any definite object. The eye runs into the shadow under it, which rises suddenly to the rounded cheek-bone and drops gradually to the jaw. The modelling tightens over the bone underneath. The facial mask thus wins at once firmness, structure and mobility. The total effect, the sunk look, the feline passivity, the flexible face, startle at times by their Leonardesque character. In both Nardo and his more illustrious namesake the expression is the irradiation of an inner light; and, in both cases, a light whose flame yields no heat. The beauty of these women has all the allurements of form without the participation of the heart.

The male figures have an odd purring gentleness about them — sometimes with a mock-ferocity of aspect — as if in such a paradise woman, the determining factor of life, imposed the determining character upon the species. Even the old men who have a deep hollow running round a prominent cheek-bone, with softly rippling beards and long flowing locks, manifest rather than a stubborn resistance to decay, only a complaisant senility. The figures move with a sweeping grace flaunting long majestic proportions.

Certain details are peculiar to their author. The hair lies in clear threads against a dark ground, as it was left by the passing of the

broadly-spaced teeth of a comb. The hands, which suggest a fastidiousness, are affectedly bent at the wrist, and generally relaxed. The fingers are long, slender, at times bony. The draperies now hang full and heavy in long soft folds, now break with a sudden, capricious sharpness.

Where the wall carries the original surface, and in the finest of the heads, chiefly, it reveals a facture more evident in the school of the Cioni than elsewhere, and possibly original with Nardo. This is a fine streaking that follows the curvature of the modelling planes intended to tighten them upon the bony mould: a detail of execution that shows more clearly in the frescoes than in the panels, but found on close examination to be habitual with him.

These isolated differentia, seen in an elusive or incommunicable context, and felt in their totality, characterize a definite personality, instinct with a fancy, a taste, and possessing a hand, that appear unequivocally, and have been recognized in the following works:

- 1-2. Florence, Sta Maria Novella, Cloisters.  
Four Scenes from the Life of the Virgin.  
Two Figures of Saints (Frescoes).
3. Florence, Badia, Cappella Gicchi e Bastari. Scenes of the Passion. (Frescoes).
4. Florence, Church of Ognissanti, Museum.  
St. Benedict with Scene from his life. (Fresco). (Reinforced and partly ruined, but very likely by Nardo).
5. Florence, Berenson Collection. Scene from the Life of St. Benedict. (Fragment of Predella).
6. New York, Historical Society. Large Virgin and Saints.
7. London, Victoria and Albert Museum. Coronation.
8. Fiesole, Museo Bandini. Crucifixion.
9. Munich, Alte Pinakotek. Two Panels each containing Five Saints. (Execution due partly to assistants).

In addition to these I am claiming the following paintings for Nardo:

10. New Haven, Yale University, Jarves Collection.  
Saints John, the Baptist and Peter (Figs. 2, 3).
11. London, National Gallery. Saints John, the Evangelist; John, the Baptist; and St. James (Fig. 4).
12. New York, Henry Goldman Collection. Small Triptych representing the Virgin between St. Peter and St. John, the Evangelist.

I intend this group of paintings, which I consider to contain all that are assignable to Nardo, to imply a rejection of all others; and among these the rejection of two alone would require some explana-



tion. They are two triptychs, one in the church of Sta. Croce in Florence (the Madonna with Sts. Gregory and Job) ; and the other in the Academy in Florence (the Trinity between Sts. Romuald and John, the Evangelist), both dated 1365, and executed by a contemporary of Nardo, far the ablest among his assistants, who seems to have had a hand also in the painting of the Munich panels. Here is a painter working under the joint influence of Nardo and Orcagna, very probably on the latter's designs or ideas, which he does his middling best to conform to. But he is haunted by Nardo's romanticism, by Nardo's types and Nardo's beauty, and there is something in the serenity besides that has tempted Suida to attribute the two pictures to this master. But the dryness of expression in the male figures, the incomplete articulation betray the imitator — an imitator for all that, if one will stop to examine the predelle, with enchantments of his own.

The conviction of Nardo's authorship of the National Gallery Saints can hardly be communicated by bare and chilling confrontation. They are so deeply pervaded with the genius of Nardo that our first glance must persuade us without descending to details. Their manner of standing, with an evasion of direct fall of weight, and a suggestion of a lazy, swaying gait make them look as if they had just walked out of the Paradise. The slit eyes of the St. John, for example, with the half-covered iris bound by a well-marked contour and sharply pointed with a pupil, moving mysteriously behind the level lids, contain the same insinuation as the eyes of the sainted ladies in the lower tiers of this composition. They have the same flat noses and high rounded cheek-bones that give them the air of savages. The third from the right in the bottom row holds her book similarly, and a little to her right the angel leading the nun by the hand is wrapped in draperies that break into the same angular folds. The hair of St. John is streaked and falls in hanks down the neck exactly as (to take one of many instances) in the fourth figure from the right in the bottom row of the Paradise. One would have to go to other paintings on panel rather than to fresco for the limpid execution of the National Gallery figures and although one should meet with the same full, neatly-contoured mouth in almost any youthful head in the Paradise, one would find the closest repetition of John's lips, curved, crested and tipped like his, in the Virgin, and in the Child, of the New York Historical Society Nardo (Fig. 5). What holds of the St. John would hold of the two other saints.

The two Saints in the Jarves Collection with which Orcagna has



FIG. 2. NARDO DI CIONE: ST. JOHN, THE BAPTIST      FIG. 3. NARDO DI CIONE: ST. PETER  
*Jarvis Collection, Yale University, New Haven*



FIG. 5. NARDO DI CIONE: DETAIL OF VIRGIN AND CHILD  
*The N. Y. Historical Society, New York*





been consistently accredited are austere, spirited, and in style so close to the Historical Society panel that they might be assumed to fall into its period. The drapery is of the same stuff, and drawn into festooned folds, as in the Virgin and in the Baptist of the Last Judgment in the Strozzi chapel and in the lowest figures on the left of the Paradise. The structure of the Baptist's head and neck reappear in the aged apostle in the lower tier at the extreme left of the Last Judgment. His ear recurs in the angel nearest the centre in the fifth tier left of the Paradise. The level upper lid, the glance, the inorganic modelling are Nardesque traits to be found passim in the Strozzi chapel. His long black locks, which will be remembered in The Historical Society painting, are to be found in the Baptist of the Last Judgment, and in an Apostle seated behind him. The rim of St. Peter's ear painted in a light tone with the inside running down to a much lower key recurs unfailingly in the frescoes, and the whole ear and the left hand are repeated in the Evangelist of the Goldman Triptych. The hair has the same stringiness as in the frescoes — a distinguishing trait for Nardo; and the hands are sharply outlined and articulated as in other of his accepted panels.

The expression of Peter's face, the emphasis in the gesture, the determination in the whole action, mark, isolate and define the cardinal discrepancy between the temperaments of Nardo and his brother.

One might enumerate as many reasons to dispute the attribution of these two panels to Orcagna as one has to prove them by Nardo — still no demonstration would seem conclusive to anyone who cannot see the contrasting calm and command of Orcagna's figures and the promise of ultimate energy. There is no hesitancy in any movement because the will and nerves are unimpaired, but a latent conviction as in all great art, that gives every gesture an air of inevitability.

Of all the panels hitherto attributed to Nardo, the small triptych of the Goldman Collection is the most carefully and sensitively planned. The stamping of the borders and halos, the tooling of the stuffs, the laying on of the color from beginning to end, are of the most finished workmanship. It passes beyond mere sharpness and honesty of execution into a kind of preciousness. The figures in the healthy gem-like solidity of color stand against the luminous gold, which shines out like the shy light of early morning. The two flanking saints are turned ceremoniously towards the Virgin, as if in observance of some divine usage, unifying the three leaves in a single symmetry in a way similar to Orcagna's in his polyptych. The draperies generalize the silhouettes



and assimilate them to the architectural structure of the whole triptych. In the central compartment which tapers upward in a graceful convergence, the Virgin, large by contrast to the two saints, conforming to its lines, looms to emphatic dominance; and the hush she spreads about her affects one like a musical pause into which the interrupted melody continues. The Child wrapped in gorgeous brocade seems sympathetically absorbed in the mother's preoccupation, and her frame, like an attuned instrument, responds sensitively to the Child.

In the pious hush of the action a look of passionate benevolence floats up to her face, as in no other Florentine Virgin earlier than Botticelli, and she is sunk in the same dream a hundred years before him.

But if the mood of the triptych has later affinities, it separates the picture from the prevailing contemporary feeling in Florence, which is directer and less attenuated through refinements. Even Daddi's *madonnas*, of all Florentine *madonnas* most closely related to those of Nardo, seem to live in a far different world. They possess a smaller degree of introspection, and greater warmth and playfulness. In Nardo's world there is no drama, and the action of the people is a survival of critical happenings long passed. Everything is in a state of lyrical rumination, and lives in a dreamland of disappointed or unfounded hopes. The individual is the object of a fate that detaches him from all actual life.

This lyrical mood in Nardo, with its implications of sensibility, is related to the Sienese painting of the early Trecento. The romanticism, the exquisite acuteness of emotion of Simone Martini and his followers enchanted him, as they enchanted all Florentines not exclusively possessed by the sturdy native genius. In style he is true to the Giottesque tradition but his taste, his sentiment and his tone have become Sienized. The most conspicuous and distinguishing trait in Nardo, the long slit eye, derives, by the most direct course, from Simone. Even the unequal scale of a Virgin represented in three-quarters between smaller saints in full length — the unique Florentine instance — would seem of Sienese origin, and occurs only once (to my knowledge) before this: in Duccio's triptych at the National Gallery in London.

The Goldman picture measures 0.75 x 0.66 m. and with the exception of the trefoil is in well-nigh perfect state. The central part shows the only other representation of the Virgin and Child besides the Historical Society panel among Nardo's accepted works. What differences exist between the two, are incidental to discrepancies of state



FIG. 4. NARDO DI CIONE: SAINTS JOHN, THE EVANGELIST; JOHN, THE BAPTIST AND PETER  
*The National Gallery, London*







FIG. 6. NARDO DI CIONE: PARADISE, DETAIL OF SAINT

*Sta. Maria Novella, Strozzi Chapel, Florence*



FIG. 7. NARDO DI CIONE: PARADISE, DETAIL OF SAINT

*Sta. Maria Novella, Strozzi Chapel, Florence*





scale and period. The heads of both are similarly constructed in light and shade. Both have similar width, similar long narrow eyes similarly spaced in it, with the boundaries of the face continuing in those of the neck; the same shadow dividing one from the other. The lower lids are underscored with a long, faint shadow. Below it rises the cheek-bone with a slight depression under it. The fine tapering fingers of the Goldman Virgin have grown sparer; but they have retained the same delicate touch. The Christ's face is younger and plumper, but the hair is streaked identically over the same underpainting.

The Goldman Virgin, however, stands even closer to the female figures in the Strozzi Chapel Paradise (Fig. 6). The lurking movement in her easy posture, the slight yielding tilt of her head, its mould, the hair, the flat nose, the dainty budded lips and above them a sharp caret joined by two parallels to the nostrils, will be found again and again there. But that depth of wistfulness in her glance will not be met with until one has reached the Virgin at the top. The contours throughout are neither descriptive nor constructive. The artist instead generalizes the patterns of the figure to bring them into directer relation with their areas and with each other. The lack of explicit plasticity in the lateral leaves is due to an over elaboration of the drapery; still I think it furnishes no ground for assuming assistance. The foreheads, cheek-bones, the noses come forward into light by the same gradation and have the same way of sinking back into shadow as in the heads at the Strozzi chapel. The frown has the same fork between the brows. The hair, the identical fall, texture and consistency. These analogies are specified in the Evangelist of the right leaf and in the grey beard in the fourth tier on the right of the Paradise, third from the centre (Fig. 7).

If, now, the three works I have added to the other acceptable ones by Nardo, help us to define his vision, his taste, his sentiment, they do not lead us into the mystery of his evolution. It is reasonable to trust the conjecture that the Strozzi chapel frescoes were painted about the time of Orcagna's polyptych dated 1357, but there is nothing in the relation of these two works that could give us a key to the chronological ordering of the other paintings about them. None of them bears either a date or a clue to one.

Still taken together they release a consistent and distinct personal quality. The Berenson and Ognissanti predelle, and the predelle of the

two triptychs of 1365 by a follower, give us a peep into heavenly landscapes lying under the spell of a magical light. His spacing of figure patterns over romantic settings of rocks and trees is the most evocative in the fourteenth century.

Nardo's loveliness, his elegance, make it clear his imagination was warmed and caressed by the beauty that may be seen — and by beauties as well as by beauty — but here and there, as in the Virgin and the Eternal of the Paradise there is also a poetic exaltation, which sometimes suggests even such a master as Giorgione.

NEW YORK

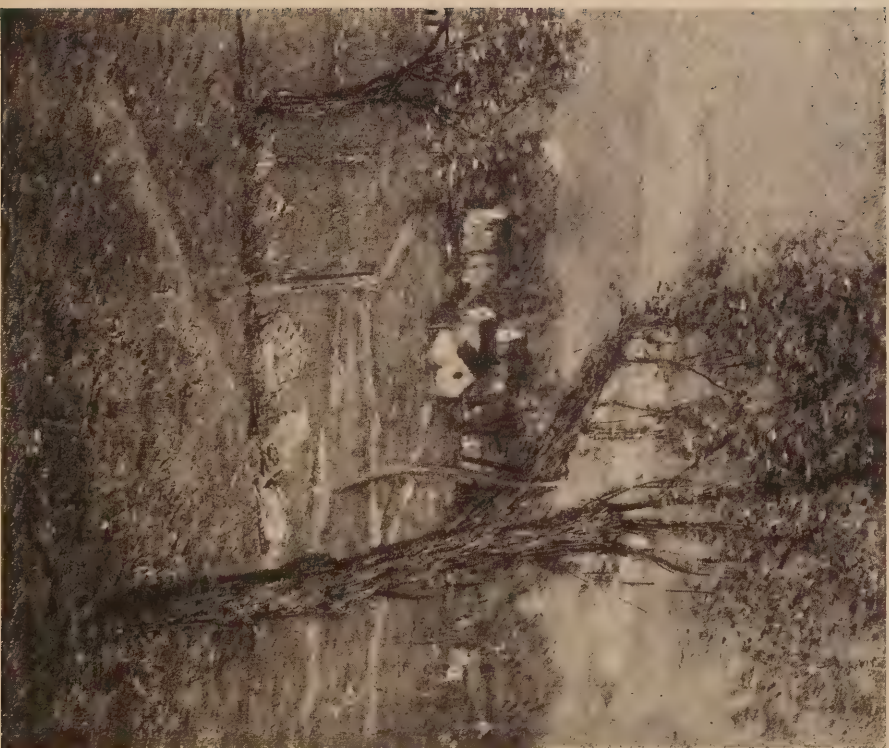
*Richard Offner.*

### J. ALDEN WEIR

IF, yielding to the temptation of categories, we separate American painters into those who have distinction and those who lack it, — preeminent among the first class ranks J. Alden Weir. The extreme modernist paints with a sledge hammer, but Weir touched his canvas with a magician's wand. His art had that indefinable quality which good breeding lends to manners. The whole of his work was greater than any of its parts and the man himself was greater than his work. The sources of such a gift lie far back in noble influences, in highbred progenitors. He had that old-fashioned attribute — style. In this pounding age the still small voice of Art, which is style, too often whispers its message unheard. But Weir listened.

He stood for quality in painting; he specialized not in raw chunks of life but in life alchemized by the spiritual. Much modernistic painting jars because it cries aloud its creator's lack of background and foreground. In Weir's painting we sense a personality whose roots strike deep into the culture of both past and present. Its charm and tenderness are as poles asunder from the heavy handedness of ultra modern art. He belonged to a group of artists whose work strikes the finer chords. But he also belonged to the true Independents, not egomaniacs who have thrown off the restraints of judgment and taste, but independent in not being the slaves of any fad, tradition or school; they have learned of the masters of the ages without losing their own individuality. Weir had poise, yet he was in the best sense an experimen-





J. ALDEN WEIR: WINDHAM LANDSCAPE



J. ALDEN WEIR: THE LETTER  
*Collection of Mr. H. S. Rubens, New York*





talist. Each of his paintings was a new discovery rather than the yield of an exhausted vein.

Although an independent and an impressionist he satisfied the conservative standards of Europe and America.

His father, Robert W. Weir, was a distinguished painter and an instructor of drawing at West Point Academy. Heredity planted the seed of the son's talent and early environment watered it. Born in 1852 at West Point, Alden Weir became his father's pupil, when twenty years old he went to Paris for further instruction. In Paris he studied under Gérôme but his intimate friend was Bastien-Lepage. However, French training merely stimulated him into following his own individual route. He soon threw off the very slight influence which Gérôme exerted upon his manner. A trip to Spain made him an intense admirer of Velasquez. He responded to the work of Rembrandt and Franz Hals and to French Impressionism.

After returning from Europe he married and lived in Connecticut loved by many friends. It would be impossible to understand his work without taking into consideration his personality which was an integral part of it. The aristocracy of his mind and spirit animated his commanding presence: masculine beauty characterized his strong regular features, his splendid brow and glowing dark eyes. His gift lay in expressing the joy of living in the terms of a fine, sensitive, sincere nature. Such a nature puts into commonplace experiences its own rare essence, glorifying them by the transfusion. This impregnation produces intensely expressive work.

Weir was a real human being, fond of a hearty laugh, of hunting and fishing, of a good story before a glowing hearth fire. He was an affable host and club member. His friends like to reminisce concerning his sunny temper, his quickness to detect the humorous side of a situation, to point out a bit of hidden beauty, to extend the hand of good fellowship. He did not affect the pale cast of internationalism as an excuse for turning his back upon his own country in a crisis. At the age of forty-six he volunteered for active military service in the war with Spain. He regretted our slowness in entering the World War and although old and in poor health he marched in the Preparedness Parade.

In his freedom from salon influence and in his fondness for the outdoors he resembled Thayer. But he enjoyed Nature as a lover of beauty and a sportsman rather than as a scientist. Next to painting, fishing was his favorite occupation; he knew the streams of England as well as

those of Connecticut. Rejecting the clever virtuosity of the salonnier he expressed in each of his paintings a new outlook born of spiritual effort and a wholesome life.

He manipulates pigment with tenderness — his color has charm, at times a delicious bloom. He is versatile in his range which includes figure, landscape, still life and portraiture. His handling of atmosphere shows that he has clasped hands with impressionism and carried away the happy touch. After Weir found himself he painted in a rather high key with luminous shadows. But America with characteristic skepticism toward her own talent, was too much occupied in admiring Monet and Besnard to feel much interest in Twachtman and Weir. These two did not imitate Monet, they bent French impressionism to their own purpose.

Weir's work combines vitality with exquisite sensitiveness. In some of his landscapes we feel that this sensitiveness has gained the upper hand resulting in loss of impact. His output is uneven in inspiration, but unfailing in distinction.

He paints women as a gentleman sees them, with chivalry and understanding, and he was evidently fortunate in finding models to his mind. Does the materialism of many modern portraits of women come from the artist's subjective conception of his model or from his faithfully objective portrayal of her? One can imagine what Weir must have thought of the modernistic "smart" woman in life and in painting. He portrays the feminine nature of aristocratic sensibilities. Thayer and Weir are alike in their reverence for womanhood, they both prefer the descendant of old Anglo-Saxon lineage, though Weir does not confine himself to this type. Unlike Thayer Weir prefers to interpret her in the late Summer of life, mellowed in spirit and trained in intellect. He and Dewing are the American painters who best represent the woman of mature charm.

Increasingly Weir's style became atmospheric and romantic. Yet he uses romance with discrimination. Although his style is unrealistic, it is alive and at times delicately sensuous, as in his painting of fullblown roses, where the rich texture of the petals fills the senses with the imagined aroma of ripe pollen. His creations bloom unobtrusively in the garden of painting like exquisite yet healthy plants. He is, par excellence, the sympathetic interpreter of American women and landscapes.

His farm at Branchville, Conn., a picturesque arrangement of

woods, hills and boulders, gave him material for some of his best pictures — including "The Red Bridge" at The Metropolitan Museum. Like a colorful spiderweb the red frame work of the bridge spans the stream in which its stone foundations are planted. The tranquil river holds a reflected world of light and color accented by the mirrored outline of the red bridge. The foliage has the pale yet vital greens of New England June. In the foreground a few leafless treeforms are tremulous with light. In this study the red bridge is the central theme embroidered by atmospheric harmonies.

"The Green Bodice", also at The Metropolitan Museum, although painted from a professional model, represents that rare apparition in modern art — a lady. We have her facing us in the mirror and en profile outside it. She wears her plumed black hat and black feather boa like a lady, the hand half concealed by a deep lace cuff expresses refinement, so do her unaggressive features, her quiet glance, her fine brown hair. The green bodice of brocaded silk catches the light in silvery gleams.

His "Flower Seller" in the Brooklyn Museum is an experiment of quite a different sort, sombre in tone and nearer to being a picture with a story than any other of Weir's we have seen. The figure of an old blind man with massive seared face and big blunt fingered hands patiently clasped on his staff makes the background for the palefaced little girl who raises her serious eyes to petition a market for her violets. "The Willimantic Thread Factory" at the Brooklyn Museum well exemplifies his beautifying of the prosaic. The big white factory confronts us uncompromisingly, midway on a gently sloping hillside. Luminous atmosphere inundates the scene. The blue sky sails white cloudboats; the hillside blossoms with white cottages up to its very crest. Peaceful industry fits well in the setting of a mild summer landscape.

In his "Return from the Fishing Party", no wind stirs the trees, yet their foliage vibrates with light: the pattern of light and shade is worked out in delicate detail: the terrace suggests the precision of the landscape gardener: a group of ladies in shade hats and summer gowns with their fishing poles make a gracious note in the centre foreground: the greygreen tones of the foliage, the blue of the summer sky are ineffably soft. Up to the very end he labored in spite of protracted illness. One of his last pictures was painted in 1918 — "Knitting", a tribute to the American woman and the cause she served.



He is a fine draughtsman and master in atmospheric effects. Although his art has authority, it is not incisive; perhaps it lacks somewhat the biting-in acid. His work unlike that of the aggressive modernists does not cut and bruise. His delicate fancy so transforms the prose of life that it ceases to wound. He preferred the ordinary (though not repellant) aspects of his own country to the more convenient picturesqueness of foreign lands; he did not feel obliged to expatriate himself in order to find inspiration. Like Thayer he was a genuine American. He represented the fine old tradition electrified by a new civilization. He embodied a phase of personality little comprehended by Europeans — a temperament which adds to the quiet joy of living a touch of pensiveness, to sensitiveness the adventurous spirit. Foreigners call America commercial minded, but the highest type of American has a shy idealism, indeed idealism animates a much wider field of new world thought and living than superficial judgment discovers. In this fundamentally American viewpoint lies the aristocracy of the spirit to which both Weir and Thayer belonged.

But Thayer loved the grandeur of mountains, the loneliness of their transfigured peaks, the terror of their sombre shadows, the mysterious depths of forests, while Weir chose the gentler aspects of fields, pastures and sunlit woods. Thayer loved winter and the coming of night in solitary places, but Weir preferred summer warmth and light — he too, knew Night, though in Her friendlier aspects. Thayer's pictures bespeak brooding thought and rugged strength, Weir's are subtler and more genial. Unlike Thayer, Weir had a prolific brush. His personality was perhaps more radiant than Thayer's, but they were alike in having a beautiful kindliness. Weir was so helpful to younger artists, so generous minded to all, that professional jealousy, which covers like poison ivy the path of many artists, withered to the roots in his presence.

He had the mingling of wisdom and progressivism which is the acquisition of the cultured mind; his discriminating taste was relied upon by the conservatives, yet his name was associated with more than one radical movement. He had not the mysticism of Ryder nor the epic quality of Thayer. His endowment was more in the lyric vein — lyrics conceived in sunlit hours rather than in the deep shadows of passion and tragedy. Unlike many artists he maintained his best level to the end, fulfilling the dream he had dreamed.

Not only did his work have rare distinction,—he himself was the



J. ALDEN WEIR: A SOUTH SEA IDYL  
Collection of Mrs. Julia M. Sherman, New York



J. ALDEN WEIR: THE BORDER OF THE FARM  
Property of Mrs. Robert C. Voss, Brookline, Mass.





personification of distinction. His life and its environment were beautiful. He had much personal attractiveness, he was surrounded by a handsome family — his homes both in New York and Connecticut represented the finest American tradition expressed in old oak, delicate porcelain, great blazing hearth fires and in celebration of national and religious holidays. With increasing years his rich personality expressed itself more and more beautifully in his daily life and in his art. His death left his personal friends and the admirers of his work with a sense of irretrievable loss.

NEW YORK

*Catherine Beach Ely*

## THE COLLECTION OF MEDICI JEWELS RESTORED BY AUSTRIA TO ITALY

ONE of the most conspicuous collections of jewels of the seventeenth and eighteenth centuries was that one, — the final remnant of many hundreds of pieces, — which up to the end of the World War belonged to the Hofmuseum at Vienna, and was recently restored to Italy, its former possessor, by virtue of the provisions of the treaty of Saint-Germain, and a special convention regarding works of art between Austria and Italy.

This is the treasure that was assembled in the course of two centuries by the Medici family that governed Tuscany up to 1737, when, as a result of the war of the Polish Succession, whereby Lorraine was assigned to Stanislaus Leszcinski and Tuscany passed to the house of Lorraine, the latter managed by a mixture of violence and craft to get possession of the goods of the Crown and of the personal property of the last descendant of the princely family, which were thereupon dispatched to Vienna to enrich the imperial collections.

This transfer was a spoliation without semblance of legality. Nothing more is needed, to demonstrate this, than to recall the Convention signed at Vienna the 31st of October, 1737, between the Princess Eleanora, sister of the dead Gian Gastone, (last Grand-Duke of the Medici House) and Duke Francis of Lorraine, who had succeeded him as



sovereign of Tuscany. In this the agreement was made that all the property of the Medici should pass to the new sovereign, but with the condition that all objects that might be considered ornaments of State, or such as might be of interest to the public or attract the attention of foreign travellers, should never be removed or taken from Florence or the Grand-duchy. But notwithstanding the fact that this condition was accepted by the House of Lorraine, and found confirmation in the will of the Princess Elettrice, not more than two or three years elapsed before demands began to be made on the part of Grand-duke Francis II and his wife, Queen Maria Theresa, for the jewels. The documents published by Zobi and including the letters exchanged between Francis and his wife, and the old Princess Anna Maria, show with the utmost clearness with what skill and insistence the Princess was beset in the attempts to secure the treasure. The Empire was in the throes of vital struggles; the coffers of the Treasury were empty; money was a supreme necessity. Every means therefore, from supplications to intimidation and threats, was employed to persuade the Princess to give up the jewels, at least for deposit with some banker of Pisa or Genoa to guarantee a loan. But Anna Maria would not yield, nor allow herself to be browbeaten even when the demand came in categorical fashion through the agency of the officials of the Guard, refusing to release not only her personal jewels but those of the Crown as well. A few years later, however, when death came to the aged invalid in 1743, the struggle ended as might be expected. The jewels were hastily seized: the necklaces, ear-rings, brooches, rings, bracelets, aigrettes, and all the precious and countless *bibelots*; the snuff-boxes, coffers, perfume-cases, toilet *necessaires*, precious trinkets of every kind, in which the Medici House was extraordinarily rich; a rapid selection was made and everything or nearly everything packed up and shipped to Vienna, leaving only a melancholy souvenir in the inventories of the Court, — the words “a Vienna” beside the notation of each object that had gone. But these words are sufficient to show that, aside from the personal jewels of the Princess Elettrice, — her rings, pearl necklaces, pendants, and *parures* of brilliants, that is to say the ornaments more particularly of feminine use including the famous and colossal Florence Diamond, — more than a thousand pieces were illegally transferred to Vienna, of which only eighty-three, including the gold medallions, were still preserved in the Hofmuseum to be found again in the course of the accurate and diligent search made by the Italian agents.



#### THE MEDICI JEWELS

Reading from left to right. Top row; No. 1 Peddler on an enamelled horn, with rubies, emeralds and pearls. No. 2 Gondola of gold, with diamonds, pearls and rubies, containing a cavalier and a lady, with gondoliers and musicians. No. 3 Siren of pearl and green enamel, set with brilliants. No. 4 Gondola of pearl and gold, set with rubies and brilliants, containing a cavalier and lady. Second row: No. 5 Lamb of pearl, enamel and brilliants. No. 6 Sea monster of pearls and brilliants. No. 7 Ox of pearl and gold, with collar of rubies and emeralds. No. 8 Tortoise of pearl and brilliants. No. 9 Lizard in gold, pearl and green enamel, with eyes of brilliants. No. 10 Perfume bottle of pearl and green enamel. Third row; No. 11 Dragon of gold, enamel and pearl, with rubies. No. 12 *Necessaire* for perfume, in red ivory and gold with incised design, set with diamond studs. No. 13 Cock of pearl, with head and tail in gold, brilliants and sapphires, and a large ruby on his breast. Fourth row; No. 14 Mouse of pearl and gold with eyes of brilliants. No. 15 Pigeon of pearl and enamel. No. 16 Ostrich of pearl and enamel, holding a ruby in its lifted foot. No. 17 Peacock of pearl, with wings, head and claws of enamelled gold; tail of blue enamel with "eyes" of brilliants.





# THE MEDICI JEWELS

Reading from left to right. Top row: No. 18 Enamel Cupid mounted on a horse in enamelled pearl. No. 19 Pearl monkey on enamelled gold pedestal set with brilliants. No. 20 Small pearl dragon with enamel and small brilliants. No. 21 Elephant in enamelled pearl; the tower in diamonds and the base formed of a large emerald surrounded by diamonds. Second row: No. 22 Bacchus, in enamelled pearl, surrounded by enamelled gold leaves on an enamelled base. No. 23 Butterfly in gold and pearl, with brilliants and rubies. No. 24 Siren in pearl and enamelled gold, with diamonds and rubies.





It is not difficult to imagine where the rest had gone, if one reads the letters of Maria Theresa and considers the necessities of Austria at the time. Evidently all the pieces in which the commercial value of the stones was considerably greater than the artistic worth, had their stones removed and sold and went to the crucible to be turned into money for the expenses of war. Some departed in the form of gifts; others, held in pawn for loans that were never repaid, passed into other hands and disappeared; some may have been stolen; only the few which were probably considered the most conspicuous examples of the Medici treasure, and whose loss could not be faced, have come back to us to recall the luxury of a Court that was one of the most brilliant of the Renaissance, and was served over a period of centuries by a pleiad of artists, foreign as well as Italian, that did their part toward making the name of Medici famous in the world.

The jewels which interest us particularly are only to a small degree personal ornaments, — pendants, pectorals, buttons; the rest are small exquisite trifles for the table, precious *bibelots* characteristic of the taste of the time and of a regal sumptuousness, objects with which rich amateurs loved to surround themselves in the centuries that have passed.

In the majority of cases a pearl of irregular shape has furnished to the artist its capricious suggestion of the central portion of a beast: an elephant, peacock, cock, horse, monkey, mouse, or even a human grotesque; thus with additions of more or less extent the artist succeeds in rendering with truth and elegance the form desired, without revealing save in cases of exceptional difficulty the effort it cost him to adapt to his purpose the contours fixed by nature. The rarity of the materials, — gold, pearls, diamonds, rubies, emeralds, sapphires, opals, — is reinforced by a technical skill on the part of the jewellers, engravers, enamellers, and setters which is truly marvellous, and reveals a mastery that has never been, and can never be, surpassed. In this respect certain pieces may be considered real masterpieces, for example the perfume-*necessaire* in carved red ivory, surmounted by three eagles' heads and adorned with engraved bands of gold and minute gold globules, so beautiful in technique that the piece achieves the highest expression of the jeweller's art.

But it is not a question, in these objects, of technique alone. Technique, if it signified in antiquity the whole of art, it now applied to a single aspect thereof, and that in fact which may be called its most

manual phase; while some of the artists who produced these jewels manifest a precision of observation, a faculty of synthesis, a brilliance of representation, a whole complex in fact of artistic qualities that transcend the manual in their intellectuality, to a degree that lifts them above the ordinary members of their craft. Note, for example, with what truth and brevity, with what humour and vitality, they render the peculiar characteristic forms, movements, and instincts of animals. The ox reclines on the ground with such tranquil and solemn heaviness that we forget his minute proportions; an ostrich runs with its whole body stretched in flight and head slightly turned to keep an eye on its pursuer; embodiment of vanity, the peacock stands on slender feet and spreads the "eyes" of its tail, holding erect the while its neck and elegant head, caught by the artist in full movement, in fatuous search of the spectator's admiration; the elephant moves upon his meadow of emerald with cumbersome sloth; a proud cock, in all the colours of feathers, crest and wattles, scratches the earth with nervous claw, so life-like that one expects to hear the crow issue from his swollen throat and arching neck; the mouse in rapid flight crumples and twists its little body out of equilibrium the better to squeeze itself into the hole that offers refuge. And it is to be noted that this little miracle of observation and rendering is executed solely by minute additions to the pearl, with movements of paws, of snout, of ears and tail; whoever worked upon this jewel possessed at least one of the requisites of a great artist, — the ability to reach the maximum of expression with a minimum of means. Nor must another quality be forgotten, consisting in the unerring taste with which the materials (gold, enamels, precious stones) are distributed to satisfy an exacting sense of colour. A little lizard has a body of green enamel with high lights in gold, but its back is made of a thin plate of pearl, whose polished reflections render in the best possible way the viscous luminosity of the animal's skin. For a siren, the artist has employed a pearl to counterfeit the sea foam that breaks against the tail, and covered the body with a green enamel so lucid, transparent and varied in tone that the jewel seems itself some prodigy created in the depths of the sea. A winged dragon, whose pearl body uncoils into an attitude of defense, has scales of green enamel on gold ground and wings with veining in gold, all of which provides an harmonious ensemble of colour that seems to issue from nature rather than from art, and tricks us into a vision of the most monstrous creature that ever was conjured up by the teller of a



fairy tale. But one would never finish if each piece be described, and the sense of colour illustrated by the examples cited above is quite as well exhibited in the choice of the precious stones that adorn the pedestals of the human figures, or of the colours of the enamels that decorate the pergola of green and flower-studded blue, sheltering Bacchus with his cask, the paniers of the ivory mules who carry the little flasks of perfume, or the ivory figurines of the peddler with pack on shoulder and the peasant girl balancing on her head a basket of fruit.


Notwithstanding all this, we have heard an occasional sententious super-æsthete declare, concerning these objects of an art which had arrived at the highest point of its development, that they are "in bad taste." Perhaps, — for our taste of today.<sup>1</sup> Such critics forget that when used in this sense there is nothing so subjective and so devoid of absolute truth than the word "taste"; and that to separate a work of art, and especially a work of decorative art, from the epoch and atmosphere in which it was produced, is to no longer understand or appreciate it. It is obvious that taste, like fashion, is a matter of evolution, and that we would not understand today, upon the neck of a modern lady, one of these pectorals that would perhaps outweigh all the silks that make up her *toilette*. But we must imagine such jewels in the grandiloquent setting of the coiffures of the seventeenth and eighteenth centuries, in the magnificence of form and colour that marked the feminine habiliments of bygone days, among laces and furbelows, robes and crinolines, minuets and fans, sedan-chairs and berlins. In such times and places, among such usages and modes, with such material setting and such society, these *bibelots* regain their significance and savour and find a perfect response in the contemporary taste, — a taste that to be sure is not our own, but that of many a generation in the past and deserving to be considered in connection with its time, just as we must consider and comprehend these objects as characteristic symptoms of the society that loved them. At the Court of Florence, in the beginning of the eighteenth century, they certainly represented the quintessence of elegance and refinement; it would be a truism to repeat that we, and not they, have changed.

The very number of these trinkets in the treasury of Tuscany shows how highly they were appraised. Some of them must probably be dated in the last years of the Cinquecento, as for example the "battimpetto" with two figurines in enamel in an interlace of volutes and branches, in which one might detect an echo of Cellini's work.



But the majority belong to the second half of the seventeenth century or the first years of the eighteenth, and are very likely of foreign workmanship, either acquired outside of Italy or commissioned from foreign artists (Germans especially) who worked in Florence. It is quite, in fact, within the range of probability that some of the jewels came to the Court of Tuscany from beyond the Alps through the medium of Gian Guglielmo, Elector Palatine and husband of Anna Maria dei Medici.

MILAN



## HANS AND CONRAD WITZ

THE problem of the Frick Pieta (Figure 1) seems to have become more complicated by the discovery of a very similar composition. This Pieta has been discussed by several art critics since the Bruges exhibition in 1902, especially by B. Berenson in an excellent essay on Antonello da Messina in this magazine in 1915. It has been unanimously attributed to some South French or Burgundian artist of the middle of the fifteenth century, (Roger Fry's opinion that it was the work of Antonello da Messina has not found much favor.) When the second composition (Figure 2) became known a year ago, it had been designated as the original from which the Frick Pieta has been copied, by several connoisseurs. Suppose the picture found more recently were the model for the French masterpiece. This picture without the donor shows German, especially upper Rhine characteristics, as Dr. M. J. Friedländer and Dr. A. L. Mayer both recognised immediately. Are there, however, any instances at that time of French or Netherland artists copying German models, while we know that Germany was then the receptive country, her artists being generally influenced by Flemish art. Is it possible that a masterpiece such as the Pieta with donor could have been the copy of another composition? This seems improbable. After a more careful study it would seem that the Pieta with the donor could not have been copied from the Pieta without the donor. The following reasons make this plain:

First. The finer and more spiritual inspiration we find in the *Pieta* with the donor. It is sufficient if we compare the expression of Christ in the two pictures. In the one with the donor Christ is still gasping for breath and his expression is one of pain. The half open mouth, the sunken cheeks and temples, the almost living eyes, the convulsively raised eyebrows are drawn with great feeling. In the second *Pieta* these lines are hard and stiff, they have been simplified. The fingers and toes of Christ in the picture with the donor are also drawn with the same sensitiveness, the other picture shows a more wooden and clumsy form. The other figures of the earlier *Pieta* are drawn with a more sensitive comprehension of emotion. Just notice the hands of Mary and how the nostrils of Mary Magdalene seem to quiver, how the crouching figure at the right has covered up her face so that even the nose is hidden, in the second picture this figure holds the scarf under her nose in a much coarser manner.

Second. No copyist, no matter how good an artist he were could put a picture together as the *Pieta* with the donor is put together if the second picture had been used as a model. In the first *Pieta* the color scheme and the lineal composition is well balanced, well rounded and in unity with the background. A triangle has been used with great skill for the basis of the picture, the sides run to the right of Mary and the Gothic tower and on the left of the crouching figure and the edge of the light shroud about the middle of the pillar of the cross. The lines of this triangle are accompanied on the left by the figure of Mary Magdalene and on the right by the donor. The group about Christ is framed at the top by the line of the city wall and at the bottom by the shroud and the overweight at left made by the upper part of Christ's body is balanced by the figure of the kneeling donor. The younger artist omitted the figure of the donor, moved the crouching woman and the thief on the right farther to the right. The landscape has not the original severity and clearness, the evening sky is less transparent, the outlines of the building are not drawn with the same pregnancy and exactness.

Third. The most decisive evidence is, however, that the *Pieta* with the donor belongs to another more advanced phase of art. The various figures are flatter and stand out in uniform relief from the dark silhouette of the background. The *Pieta* without the donor, on the other hand, shows the figures on different planes, intentionally accented, and each figure is fairly projected from the background by an

exaggeration of the contrasts between light and shadow. Mary with the corpse of Christ is placed nearer to the foreground than the other figures and almost on the edge of the picture. The two other women are also modelled much more emphatically in the round. The numerous wavy hills in the background show the efforts toward a more plastic art. This artist shows also a pleasure in overloaded detail. The robes are richer and more broken up with corners than the model: underneath the corpse of Christ a veil has been placed which is very much wrinkled, the city shows numerous new details; the Gothic buildings have more ornament, the houses more windows, there are several more churches in front of the mountains. Lastly the master inclines toward a stronger naturalism. Christ's wound in the side is larger, his hands swollen about the wounds, the skin is off the legs of the thieves in places and there are large cuts in them. All these characteristics show that this artist belongs to the younger generation. For the Gothic develops from the flat to the plastic form, from the simple to the more detailed, from the abstract to the naturalistic.

Although the master of the *Pieta* which was discovered recently is here shown as the copyist, the fact that many experts considered him the original artist proves that he had no small artistic ability. In fact Dr. Friedländer and Dr. Mayer both decided independently of one another that this artist most probably is no other than the interesting Constance and Basel artist, Conrad Witz, an artist who is known as the originator of the realistic manner in the second quarter of the fifteenth century in the Upper Rhine district and in Switzerland. Dr. Friedländer pointed out further that the relation of the works of this master with French and Burgundian art may be explained by the fact that his supposed father, Hans Witz, worked for some time in France and that this may help to solve the question about Hans Witz.

A comparison with definite works by Conrad Witz, about which considerable has been written in the last fifteen years corroborates the view that this picture is by Conrad Witz.<sup>1</sup> The types are characteristic for him especially the Christ, which is also found in surprisingly similar form in some of the figures of the Holy Mirror Altar at Basel and the St. Peter altar at Geneva; and the Mary can be compared with the Madonna of the Berlin Crucifixion. The peculiar broken form of the folds of the robes is found in almost all the later works by this master,

<sup>1</sup>The most important work is that by Daniel Burckhardt: *Baseler Festschrift*, 1901, *Jahrbuch der Preussischen Kunstsammlungen*, 1906, further M. Escherich, *Conrad Witz, Strassburg*, 1916, C. de Mandach *Gazette des Beaux Arts*, 1907, 1911, and 1918, Paul Ganz, *Amerbach Gesellschaft*, 1922.



and the inclination toward exaggerated plastic modelling, the pleasure in forshortening as seen in the fingers of Christ and Mary, and the naturalistic details are characteristic. The relation to the late works of this artist, the Crucifixion in Berlin, the St. Peter altar and the Strassburg paintings can be clearly seen, so that we can safely say that this picture was painted the first half of the 40's. The whole composition on the other hand is less typical for Conrad Witz and therefore is evidence that not he, but the older artist invented it.

How did it happen that Conrad Witz, a mature artist, — he died about 1447 at the age of fifty-seven — copied a composition so exactly? Where did he have an opportunity of becoming acquainted with the graceful French model? We can put forth a plausible reply to this question. We find his relation to the Burgundian and French art can be traced through his supposed father, Hans. It is true that it has been stated, but without any documentary evidence, that Conrad was with his father in France when still a boy. At the time he created the Pieta he could scarcely have left Switzerland. We are able to trace his work during the 40's in Basel and Geneva from year to year. It is more probable that the model for his picture, the earlier Pieta came to his notice where he was working, and was perhaps even painted there, this is true especially if we consider that it must have been painted almost at the same time at least only a few years earlier. The Pieta with the donor is certainly not earlier than 1430-40, for the mature art of Jan van Eyck, which would have influenced the art of the Burgundian French artist only developed during this decade.

If we suppose that the older Pieta was painted by Hans Witz, the father of Conrad Witz, all documents which we have regarding these masters would seem to coincide with this view.

What do we know about Hans Witz? A document from the year 1402 states that the then Bishop of Nantes inquired of the city clerk of Constance as to the whereabouts of the two sons, Jacob and Hans, of the Constance goldsmith, Johannes Wietzinger, who were apparently in his service, one of whom was a goldsmith and the other a painter. This Hans Wietzinger (abbreviated Witz or latinised Sapientis) must have been a very good artist, for we find him under the name of "Hans of Constance," 1424-25 in an important position at the Burgundian court. He was there together with Jan van Eyck, received the same remuneration and was sent by the Duke of Burgundy in some art mission from Bruges to Paris. Most of the Witz investigators are of the



opinion that this Hans of Constance is identical with Johannes Sapi-entis who appears in the Savoyan court accounts of the year 1436-1441 and who was at work for Duke Amadeus VIII. The ruler of Savoy was married to Mary of Burgundy, maintained relations with the Burgundian princes and emulated them in their patronage of art. There was nothing unusual in taking into his services an artist from the Burgundian court. Hans Witz was in one of the chief cities of Savoy, in Chambéry and worked at times with another court artist, the Venetian Gregorio Bono, whose works are unfortunately not known to us. We do not have any documentary evidence as to how long Hans Witz was employed in Savoy but we find his death mentioned as 1452. At that time there lived a younger Hans Witz, perhaps a son, who was a very good glass painter. It is not improbable that this Hans Witz is identical with the painter of the same name, who had a workshop with several apprentices in Geneva, where Conrad Witz completed his altar work in 1444. As Conrad Witz is not mentioned in the tax rolls of Geneva during his period of work in this city it is assumed that he worked in the workshop of the younger Hans Witz.<sup>2</sup> From 1422 on Geneva belonged to the duchy of Savoy, which had extended its borders so widely under the rule of Amadeus VIII and became the residence of the duke after he had himself elected pope in 1439. It is quite probable that this art patron took some of his artists with him from Chambéry to Geneva. On the way from Chambéry to Geneva lies Annency which forms the background for the Berlin Crucifixion by Conrad Witz.

Lately some doubt has arisen as to whether Hans of Constance, of Nantes, Burgundy and Savoy was identical with the father of Conrad Witz<sup>3</sup> apparently, however, without any definite reason. The father of Conrad Witz is mentioned in Constance twice, 1412 and 1448. The first time he is again granted citizenship. This is very fitting for an artist who has been abroad for several years, the second time he renounces the guardianship of the wife and children of his son Conrad, probably because of his great age. Both of these dates fit very well into the life of the artist, who must have been born about 1380, and as a young artist went into the service of the bishop of Nantes (1402) then is again temporarily in Constance (1412), went again to France, this time to the Burgundian court (1424-25), from there into the services of the Duke of Savoy about 1435 and died in his seventies in his home city, surviving by several years his son Conrad.

<sup>2</sup>Paul Ganz, Amerbach, Gesellschaft, 1922.

<sup>3</sup>M. Escherich, Conrad Witz, 1916.



FIG. 1. HANS WITZ(?): PIETA  
*The H. C. Frick Collection, New York*







FIG. 2. CONRAD WITZ: PIETÀ  
*The H. C. Frick Collection, New York*





The Pieta with the donor is in front of the walls of a city, which is close to the foot of the highest snow-capped mountain. It seems quite natural to think of Savoy, especially of Chambéry and vicinity, not far from Mount Blanc — where a mountain chain can be seen which shows similar lines to those in the background of the picture. The city itself, is probably for the most part imaginary, the composite result of the travels of the artist. It is quite true as discovered by H. Bouchot<sup>4</sup> that the high Gothic chapel is very similar to Sainte Chapelle of Paris. The Gothic tower also shows marks of Northern French art; for instance it is related to the tower of S. Pierre at Caen. Castles such as the one beside the Gothic chapel were very frequent in France, especially in the South. The town walls remind one of the walls of South German and Swiss cities.

The stylistic characteristics of the picture show other impressions of the artist. The mixture of Netherland and Southern peculiarities have led experts to look for him in Burgundy or Avignon. As B. Berenson noticed, the splendid figure of the woman wrapped in drapery was inspired by the mourners on the tombstones of Claus Sluter and his school in Dijon. The Italian elements, especially seen in the portrait of the donor, leading one scholar to identify the artist as Antonello da Messina, point to relations with Venetian masters.

All these connections are quite naturally explained if we consider Hans Witz as the artist who painted the picture. Those who searched so energetically for the works of "Jan van Eyck's rival" were quite right, he is the artist who so early lost all feeling for his country and who must be "considered quite French in his manner".<sup>5</sup> Hans Witz was in Paris, must have gone to Dijon on his way to Chambéry, worked as this artist did near the High Alps, and was connected also with some Venetian painter, Gregorio Bono. Other details which we have heard about him, such as his connection with glass painting, fit very well for the painter of the Pieta, who uses large spaces of strong color — especially noteworthy is the effect of the orange of the crouching figure, and the blue and yellow of the shroud — and he gives his backgrounds a glassy translucent shimmer. Finally it is certain that the Pieta with the donor when compared with pictures of purely French origin (such as the school of Paris) is not truly French,<sup>6</sup> and one might attribute his art which has been affected by so many influences and which is yet so individual to a German immigrant.

<sup>4</sup>H. Bouchot, *L'exposition des primitifs Français*, 1904.

<sup>5</sup>M. Escherich, *Hans Witz*, Pg. 17.

<sup>6</sup>Bouchot believes it to be painted by a Fleming under French influence.

Who is the donor? If the picture is by Hans Witz it is very probably the ruler of the court where he was at work, Duke Amadeus of Savoy. The costume which is similar to that worn by the dukes of Burgundy points to an eminent man, the age fits the duke, who was born 1383, at the time when the picture was painted he would have been over fifty and—strangest of all—the order which the donor wears seems to be no other than that of St. Mauritius, which Amadeus founded in 1434. This order is still in existence, since 1600 combined with the order of St. Lazarus, so that now the order shows the two crosses in one.<sup>7</sup> The Mauritian cross has all arms the same length, broader at the ends whether lobed as some say or flat points it is difficult now to say. The broadening of the arms is very plainly seen in the picture; the ends are in comparison too small to be clear. The lower end seems to have a pearl attached. Bouchot also noticed that the order worn by the donor was not one of the well known orders of the period. In fact it would be difficult to find another picture of this period in which this order is seen. If it really is the Mauritian cross only some other member of this order could be the donor, there were only five at the time of its foundation all of whom we know by name — if the duke himself is the donor this explains the Italian influence as at that time the artist would probably have seen the portrait of the Duke which was painted by Gregorio Bono, this we know from documentary evidence.<sup>8</sup>

The *Pieta* by Hans Witz would in this way also have more historical importance. Amadeus VIII was an epoch making man for the formation of the Duchy of Burgundy and modern Italy. After he accomplished the raising of Savoy to a duchy he was able to extend his kingdom considerably (1422 Geneva, 1427 Vercelli, 1428 Piedmont) instituted the first laws, made his country the center of religious and political reforms, had himself elected pope temporarily by the Council of Constance and made his country the center of cultural advancement, by bringing to his court artists of all sorts and eminent musicians.

*H. A. Valentiner*

<sup>7</sup>Luigi Cibario: *Descrizione storica degli ordini cavallereschi*, Turin, 1846.

<sup>8</sup>An engraving of the Duke as Pope Felix V in the series of portraits of popes executed by Philip Galle (Antwerp, 1572) is apparently like the later portraits of the duke apocryphal.

## PROF. VAN DYKE'S STUDY OF REMBRANDT

Strange to say, Italian painting, especially primitive art, has been treated very successfully by American art critics, but almost no scientific works have been published in America on the Dutch School. This is especially unfortunate as there are a great number of important works of this school in American collections. It is to be hoped that the general adverse criticism on John C. Van Dyke's "Rembrandt and His School" in Holland, England, Germany, France and Scandinavia, the countries which have produced the best research works on this subject, will induce American students to make a more intensive study of this school, especially the American universities.

Few books have been written so thoughtlessly and yet have had all the appearances of being scientific. Van Dyke gives the impression that he has discovered a large number of Rembrandt pupils and yet there is not one mentioned in his book which has not long been known to art critics who have done research work on the Rembrandt School. Furthermore, the works mentioned and reproduced in this book are all to be found in well known galleries and are all easily accessible to the public, and have all been published at various times. One would think that anyone, who wished to write a scientific treatise on such a difficult subject, would first make an effort to acquaint himself with the abundant literature published on the subject. Rembrandt research is international. Van Dyke, however, evidently knows only such works as have been published in English and were easily obtainable, and he has not even made use of these. He does not know numerous treatises published in Rembrandt's country, he knows only those German works, which have been translated into English and from other languages apparently none at all. For instance, he does not know that there are very thorough monographs on various of Rembrandt's pupils which give complete lists of their works, such as Aart de Gelder, Nicolaes Maes, Gerard Dou, Leonard Bramer, Juriaen Ovens. He does not know the essays by Hofstede de Groot, Bredius, G. Falk and others on Jouderville, Drost and van der Pluym, all published in leading scientific journals on art, such as, "Onze Kunst", "Oud Holland", "Kunstbladet", "Kunstchronik", etc., and often says regarding pictures which have been published in well known works that there is "no photograph available", as for instance the portrait of Jacob de Witt by Maes in Dordrecht, which has been reproduced twice in "Oud Holland" and in Dr. Martin's publication on Dutch paintings from small collections. He does not even know the Thieme-Becker Lexicon published by international research, otherwise his notes on Backer, Bol, Eeckhout, Flink and others would be less superficial and confused. In its stead he seems to have used obsolete encyclopediae and museum catalogues. The correct part of Van Dyke's biographies of the Rembrandt pupils has been taken chiefly from Hofstede de Groot's introduction to the new edition of Smith's "Catalogue Raisonné".

His knowledge of the pictures is also somewhat deficient. To mention a few examples: if he had visited the Hannover or Erlangen Museum he would have been able to form some idea of Paul Lesier or Reinier van Gherwen, whose pictures are unknown to him; had he visited the private collections of Dr. Bredius



and Hofstede de Groot at The Hague he would have been able to correct his ideas regarding Drost and to study the characteristics of Heyman Dullaert, whose works are also unknown to him. Had he seen Rembrandt's study for "The Adulteress", a reproduction of which he includes in his book, in the Huld-schinsky collection in Berlin in the original he possibly would not have made the preposterous statement that this sketch belongs to the Frans Hals school, although a study of the originals seems to have had little influence on Van Dyke. This is shown by the fantastic confusion of his statements regarding the pictures in the National Gallery, the Louvre and the Berlin galleries, where there are sufficient pictures by Rembrandt and his pupils hanging side by side where they can be easily compared. One example shows how carefully he looked at the originals: twice (pages 10 and 41) he states that the picture entitled "Abraham's Sacrifice" in the Munich Pinakothek which was painted by one of Rembrandt's pupils, was retouched by the great master himself according to a statement on the back of the picture. This inscription, some two feet long, is painted on the picture itself and is so obvious that only one who was looking in the air could fail to see it. Such things are not non-essential. Van Dyke knows very well that such inscriptions painted on the back of a picture are usually of a later date. Here it has been done by Rembrandt himself while the paint itself was still wet, the fact that he did this himself so carefully proves that it was an exception. The assumption by Van Dyke that Rembrandt repainted numerous pictures by his pupils and sold them as his own is less plausible. A second case proves how conscientious Rembrandt was. He retouched a small study of a head painted by Lievens, now in the Ryksmuseum, and added a similar inscription. One would have thought that such a long inscription would have been unnecessary on such an unimportant picture, but Rembrandt's pride as an artist was evidently so great that he did not wish any mistake to be made, none of the great artists, in spite of Van Dyke, having signed their pictures so carefully and dated them.

Another important source which might have been of assistance in the study of Rembrandt's pupils Van Dyke has not used at all, that is, the drawings. The research work in this line the last few years seems to be quite unknown to him. He does not even know the study for the "Woman Cutting Her Nails" (Metropolitan Museum), in Stockholm, which was published as early as 1906 by John Kruse. This study has absolutely nothing to do with the drawings by Maes, to whom he attributes the picture; that Maes may have worked on a Rembrandt drawing is also out of the question as Maes was a very good draftsman himself and had left the studio of Rembrandt long before the picture was painted. Rembrandt's studies for "Pilate Washing His Hands" in the New York Museum, which are in the Six collection in Amsterdam and the British Museum Van Dyke has not taken into consideration at all. This picture he ascribes to one of the pupils of Rembrandt's early period, Salomon Koninck, who had long been dead when this picture was painted. Had Van Dyke known any of the drawings by such artists as Esselens, Furnerius, Hoogstraten, Leupenius, Renesse and others, his notes on these artists would have been less deficient. He does not even know that Philip Koninck, who is known to him only as a landscape

painter, created numerous religious compositions. Perhaps it is just as well, otherwise he might have attributed to him a larger number of real Rembrandts.

The result of such a deficient knowledge of the subject material is shown in the introduction, when he says: "By diligent compilation from catalogue, lexicon and biography I cannot find for all of the seventy pupils a thousand extant pictures. It seems that there are more pictures in existence by Rembrandt alone than by his seventy pupils and two dozen followers and imitators put together . . . what paralyzed the hands of the Rembrandt pupils that they could not paint as many pictures as the master?" And now to mention some of the pupils and successors of Rembrandt to whom Van Dyke refers, the catalogue of Aart de Gelder's works includes 306 paintings (Lilienfeld), that of Leonard Bramer 355 (Wichmann), of Nicolaes Maes 570 (Hofstede de Groot), of Gerard Dou 390 (Hofstede de Groot), of Jurian Ovens 422 (Harry Schmidt). For these five masters that makes more than 2,000 paintings. Besides, the pictures of the Rembrandt school have never aroused the interest of collectors to such an extent as those of the master, and therefore have been cared less for and were destroyed easier than these. Van Dyke, for instance, knows only 8 pictures by Jurian Ovens and these only superficially, from Aart de Gelder only 36, from Nicolaes Maes 44 (in his introduction the number of 77 are mentioned, but his list gives only 44, of which 17 belong to Rembrandt and other artists). Van Dyke lists the Rembrandt pupils in his introduction in groups according to the number of works; the first group "have the largest number in my list. For example, Bol has about eighty-seven, Maes about seventy-seven, Flinck sixty-three, Eeckhout fifty-five, Livens forty-seven, de Gelder thirty-six," etc., etc. In order to make up these numbers Van Dyke has to take numerous pictures away from Rembrandt and attribute them to his pupils, while it would be easy to give lists of works by these pupils twice or three times as long.

The number of seventy pupils given by Van Dyke is just as arbitrary as all the other statistics, which is due to the author's superficial knowledge of the subject. It is not at all improbable that Rembrandt had more pupils than that in the course of his life, but as often in the case of great masters, there will have been numerous dilettantes who dropped out of sight after leaving his workshop and whose works have fortunately disappeared. The best of them, however, did not paint less than the average Dutch painters of Rembrandt's time.

As to Rembrandt himself, Van Dyke has arbitrarily increased to one thousand the number of pictures attributed to him, although Bode, Hofstede de Groot and I have fixed the number of works by his hand at nearly 700, this merely for the sake of argument. He remarks regarding the "Klassiker der Kunst" edited by me in which 643 works by Rembrandt are listed that "it does not give all the attributed Rembrandts. A general list would run well over a thousand." What does that mean? If all "the attributed Rembrandts" are included in that list, five thousand would not be sufficient. How many hundreds of so-called Rembrandts have been placed before Bode and Hofstede de Groot during their lifetime for their opinion and they have found that they were not Rembrandts? Even now the large number of "attributed Rembrandts" is not at an end. This

work of weeding out began long before Van Dyke. A hundred years ago Smith paved the way for the remarkable work of the Rembrandt scholars of the last generation. In separating the real Rembrandts from the false it is quite natural that there should be left a larger number of real paintings than among the great Italian masters to whom Van Dyke refers, for Rembrandt, like other great masters of his country, worked harder than the Italians, due to their settled Northern temperament; besides, these Dutch artists with their more modern technique worked more easily and as they are of more recent date we have more pictures by them now in existence. There are just as many if not more pictures by other important Dutch masters now extant as by Rembrandt, the catalogue raisonné by Hofstede de Groot on Jan Steen lists 890 pictures, on Cuyp 840, on Adrian van Ostade 920, on Wouwerman 1,160 and Jacob Ruysdael 1,075, and this latter artist, for instance, worked only thirty-five years, ten years less than Rembrandt, and according to the technique of his works we assume that with his manner it must have taken him longer to paint a picture than Rembrandt. The 700 paintings by Rembrandt, more than half of which are small oil studies, are not at all too many for forty-five years' work. It is quite probable that Rembrandt painted more than one of these studies in a day, for instance, those three after the model for St. Matthew in the Louvre, the studies for the Susanna picture in Berlin, etc. And with his passionate temperament and the breadth of his technique, especially in his latter years, it cannot be assumed that he painted slowly. Many of the Dutch masters required evidently less time than we generally suppose to paint a picture; the statement of Houbraken corroborates this, when he says that Jacob Backer, the Rembrandt pupil, who was by no means one of the worst, finished a three-quarter-length portrait of a lady in a day.

Van Dyke discusses the question of the signatures on Rembrandt's pictures in a special chapter and reaches the conclusion that they cannot be trusted at all. This is more astonishing as he talks so much about technique that it would seem that he had discussed the matter with reliable restorers. This does not seem to be the case, however, otherwise he would have known that it is quite easy to find out whether the signature has been added later. I am of the same opinion as Hofstede de Groot, who states in a publication which Van Dyke does not seem to have read: "false signatures on a Rembrandt picture are of no great importance. In the first place it is difficult to add a Rembrandt signature to a picture in such a way that the practiced eye cannot detect it by closer examination, and secondly we know that a false signature added, say, about twenty-five years later can be removed easily by acids without destroying the original paint". It is quite certain that those signed Rembrandts which have been declared to be real Rembrandts by the Rembrandt scholars — there are about 450 — have almost all been examined as to the genuineness of their signatures by reliable restorers. One of the arguments that Van Dyke uses against the genuineness of the signatures is that the name appears with various spellings and that if they were genuine Rembrandt did not know how to write his name. This is quite true, for Rembrandt sometimes writes his name with a *t* and sometimes with a *dt*, but



anyone who knows anything about the orthography of artists of older periods would not be astonished at this. Did Van Dyke never look at any of the seventeenth or eighteenth century documents about artists? Does he not know that even such highly educated artists as Rubens and Van Dyck, not to mention the smaller Dutch artists, were not very exact as to their signatures and the pedantic correctness in spelling came into fashion only in the nineteenth century?

One would think that anyone like Van Dyke who does not place any value on signatures and signed dates would at least consider dating pictures on the basis of stylistic development of a period. I do not doubt but that any student of the history of art at Harvard or Yale or Princeton would not be able to pass his examinations if he could not name the date of a picture from the Quattrocento within a decade on the basis of the style. In Dutch painting the placing of a date on this basis is much easier, the period is nearer to us and there is more material at hand for comparison. It is not difficult to place paintings by Rembrandt pupils within half a decade. Van Dyke does not know anything about this school knowledge. He makes incredible statements. Numerous paintings which, according to their style, could not have been painted later than the third decade of the seventeenth century he delegates to pupils who were not born before the thirties or forties, and pictures which were painted in the sixties he gives to pupils who died before 1650. Van der Pluym, who, according to Van Dyke, was born in 1630 is supposed to have painted the "Adulteress" by Rembrandt of 1644, now in the National Gallery, the "Simeon in the Temple" of 1630 at The Hague and the Moscow "Tobias" by Rembrandt of 1626, works which even if they were not dated could easily have been placed by their style and the same result obtained. Aart de Gelder who was born 1645 is, according to Van Dyke, supposed to have painted such pictures as Rembrandt's Saskia in the Byers collection, the portrait of a woman in the Liechtenstein gallery and also the one in the hands of Sedelmeyer, all pictures which bear the dates 1635 to 1636 and even without dates are typical pictures of the Baroque style of the 30's. Such contradictions do not seem to disturb Van Dyke. Regarding the Byers picture, he vacillates between Flinck and de Gelder, two masters who lived a generation apart, and who have never before been confused. Another instance shows that Van Dyke has no comprehension of style and development: he places a picture by Flinck (Berlin) beside Drost (Cassel), one of Rembrandt's pupils of the 50's who is supposed to have painted the Flinck picture. Just this juxtaposition shows clearly the contrast between the restless Baroque lines of the 30's and the restful treatment of the 50's which shows a certain Italian influence. Only a superficial observer would see a similarity in the treatment of light and line, if he studied poor reproductions.

Anyone who makes such a failure in the question of period, would most certainly make a failure of an estimate of artistic personality. How many remarkable pictures by Rembrandt does Van Dyke attribute to such modest artists as Simon de Vlieger, van der Pluym and Gerrit Horst? We know of a certainty only the van der Pluym pictures in the Cook collection, Binder collection (Berlin), which Van Dyke does not know, and museum at Leyden (the picture belonging



to Dr. Stillwell in New York is signed Carel, nothing more; there are other Rembrandt pupils who bear this Christian name). And Rembrandt's "Holy Family" in Cassel is designated as a picture by this meagre artist (just because van der Pluym painted a curtain on the picture and frames it in a similar way as Rembrandt did his masterpiece), "The Holy Family" by Rembrandt in St. Petersburg and also the splendid "Adulteress" in London. Smith tells how when this picture was purchased those in the auction room all stood up of their own accord to do honor to Rembrandt's greatness, and it is quite right that just this picture should be considered one of the jewels of the collection. Van Dyke knows better "the picture is too weak, not only for Rembrandt, but also for almost every one of his pupils" . . . He finds in it "bad drawing, lack of construction, false planes, etc". Then he makes the interesting discovery that this picture is by the same hand as painted the Simeon at The Hague. We know that too, only these masterpieces are not by the bungler van der Pluym but by Rembrandt.

The most incredible, however, is his ascribing of Rembrandts of the best period such as "The Good Samaritan" in the Louvre and the "Unfaithful Servant" in the Wallace collection to Simon de Vlieger, that good sea painter of small pictures with awkward, expressionless little figures. And this only because de Vlieger once copied Mrs. Gardener's Rembrandt, probably because he saw here a storm at sea done by a genius, a storm such as he never could have painted his whole life long. However, Van Dyke surpassed even himself when he rises to the asseveration that "The Prodigal Son" by Rembrandt in St. Petersburg, the really great masterpiece of this artist of his last period, a thrilling composition, one of the best ever created is "a poor work — not a great work even for Aart de Gelder". Read what such scholars and friends of Rembrandt as W. Bode, Baldwin Brown, C. Neumann, E. Michel, Jan Veth, Schmidt-Degener, etc., have written on this marvellous composition in order to get some idea as to whether Van Dyke may be said to be capable of passing judgment on such a genius as Rembrandt!

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LIMOGES ENAMELS AT THE METROPOLITAN MUSEUM OF ART, NEW YORK

*From left to right beginning top row, Figs. 1, 2, 3, 4, 5, 6*

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LIMOGES PAINTED ENAMELS IN THE  
METROPOLITAN MUSEUM

THE admirable and authoritative work of M. Marquet de Vasselot<sup>1</sup> on Limoges painted enamels of the end of the XV and beginning of the XVI century published in 1921 has given us for the first time a comprehensive view of the evolution of this interesting minor art. It has also left us no excuse for the unscientific attributions which still too often prevail in this field, as the different ateliers of the school (we know but little of the individual masters) have well defined characteristics and are easily distinguishable. In the light of M. de Vasselot's book, it may not be without value to publish the collection of painted enamels of the Limousin School in the Metropolitan Museum, especially as some of these seem to have escaped his attention and others fall slightly beyond the period M. de Vasselot has chosen for his critique.

The two earliest painted Limousin enamels in the Metropolitan Museum, a Kiss of Judas (Altman Collection)<sup>2</sup> and a Crucifixion (J.

<sup>1</sup>J. J. Marquet de Vasselot: *Les Émaux Limousins de la fin du XVe Siècle et de la première partie du XVIe. Étude sur Nardon Pénicaud et ses contemporains.*

<sup>2</sup>Formerly in the Collection of Freiherr v. Lanna in Prague. Dimensions H. 0.255 cm. L. 0.235 cm.

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P. Morgan Collection), belong to the atelier of the enigmatic "Monvaerni" or pseudo-Monvaerni as the unknown artist had best be called since it is extremely doubtful if a person by this name ever actually existed.<sup>3</sup> Both of these are published by M. de Vasselot but he gives a photograph of the first only. Entirely lacking in the sweetness which was unfortunately all too soon to overtake the School of Limoges, the Kiss of Judas (Fig. 1) remains one of the intensest and most dramatic renderings of the subject which have come down to us. Its composition is one of the clearest and finest of "Monvaerni." The perfect resignation and utter comprehension in the expression of the Christ make it a psychological study of a very high order.

The other "Monvaerni" in the Museum — a Crucifixion (Fig. 3) was published by Mr. H. P. Mitchell (in the Burlington Magazine, June, 1917) as for sale at the Hôtel Drouet in May, 1910 and by M. Marquet de Vasselot (list no. 30) as being formerly in the Collection of Mme. Goubert in Paris. Apparently neither author is aware that this interesting plaque passed into the possession of the Museum in 1917. It presents striking analogies with the Taft Crucifixion (central plaque of the afore-mentioned signed or inscribed triptych). In fact it practically amounts to a transcript. In the Museum version, one female figure has been added to the left hand group; the Magdalen is on the other side of the cross; and there are changes in the landscape. For the rest the two plaques are practically identical. The figures with the lance and the sponge and the three horsemen all appear in both plaques in the same positions and with the same gestures.

Three triptychs in the Museum (Altman Collection) have been ascribed to Nardon Pénicaud. An attentive examination, however, will show that only a part of one of these is by Nardon.

(a) The Annunciation with the Circumcision and Nativity in the wings (Fig. 2). M. de Vasselot has published this work (nos. 115 and 132 in his list) though without giving us a reproduction, and noted that the wings are not by the same hand as the central plaque.<sup>4</sup> The wings indeed are from what M. de Vasselot has called the Atelier aux Grands

<sup>3</sup>The inscription AVE MARI and below MONVAERNI appears in the right wing of the triptych owned by Mr. Charles P. Taft, (on the blade of the sword held by St. Catharine). And on the central plaque of a triptych owned by Prince Czartoryski (at Goluchow in Poland) representing The Pietà, we read on a stone block in the foreground the inscription MONVAE. It has been suggested by M. Henry Martin that Monvaerni should be read MONVAERHL and that this is perhaps an anagram for M. Novalher. The various forms of the name Novalher, M. de Vasselot tells us, are common in Limoges, and there have been several enamellers of this name, but with commendable caution M. de Vasselot refuses to commit himself entirely to this hypothesis. In any case a group of primitive enamels (and these the finest of all) do belong together and are closely connected with Mr. Taft's triptych.

<sup>4</sup>Dimensions: Circumcision H. 10 in. L. 3 $\frac{5}{8}$  in. Nativity H. 10 in. L. 4 in. Annunciation H. 9 in. L. 8 $\frac{7}{8}$  in.

Fronts from the predilection which the artist shows for rather ugly types with wide high foreheads and tapering chins (a Flemish taste, incidentally). In both the wings in question we find the tall, thin, soft-faced, bearded man, so typical of this atelier. He is found again (as St. Paul) in the right wing of a triptych at the Louvre, as a King in an Adoration of the Magi, once in the Collection of J. Pierpont Morgan, and elsewhere. The Annunciation on the contrary obviously belongs to the group which centres around a triptych in the Victoria and Albert Museum representing the Annunciation, with Louis XII and Anne de Bretagne with their patron Saints in the wings.

Aside from the difference in style between the parts of the Metropolitan triptych the wings are not of the same height as the central plaque, and three enameled bands decorated with coats-of-arms have been added. These bands are modern.<sup>5</sup> In fact they were added between 1882 (the date when the central plaque was at the Febvre sale) and 1889 when M. Spitzer lent the "triptych" to the Exposition Universelle. All this proves conclusively that the three plaques do not belong together, but have been arbitrarily joined.

(b and c) These two triptychs each representing the Adoration of the Shepherds flanked by the Annunciation are apparently unknown to M. de Vasselot. The first of these (Fig. 4) has been arbitrarily joined together. (The wings are shorter than the central plaque). The Adoration<sup>6</sup> undoubtedly belongs to the "Atelier aux Grands Fronts" of which it exhibits all the characteristics, the Annunciation<sup>7</sup> equally certainly is from the atelier of Nardon Pénicaud himself as a comparison with the Annunciation formerly owned by Mlle. Grandjean now at the Musée des Arts Décoratifs (Plate XXXI in Marquet de Vasselot) will show. It is probably a little later in date than Mlle. Grandjean's triptych for we observe Renaissance architecture substituted for Gothic in accordance with the incoming taste.<sup>8</sup> This little Annunciation of Nardon's is qualitatively very much finer than the mediocre work of the Grands Fronts Atelier.

The second triptych<sup>9</sup> (Fig. 6) has nothing to do with Nardon, but is clearly a product of the "Atelier du triptyque de Louis XII." A

<sup>5</sup>Mr. Nichol informs me the arms are those of the Van Ghistele family but why these were chosen it is impossible to say.

<sup>6</sup>Dimensions: 8 $\frac{1}{8}$  x 6 $\frac{1}{2}$  inches.

<sup>7</sup>Each wing measures 7 $\frac{3}{4}$  x 2 $\frac{3}{4}$  inches.

<sup>8</sup>It is unfortunately impossible to date these works with any accuracy. We have a signed work of Nardon's dated 1503 and we know that he died in 1542 or 1543. Our Annunciation is clearly after 1503 and probably from the latter years of his life. The Ateliers "aux Grand Fronts" and "du triptyque de Louis XII" are contemporary with Nardon.

<sup>9</sup>Dimensions: L. 14 $\frac{1}{2}$  inches. H. 8 $\frac{5}{8}$  inches.



comparison with the Dutuit plaque in the Palais des Beaux-Arts (Pl. LV in Marquet de Vasselot) shows that in this case again we are practically dealing with a transcription. The wings, though less obviously from the same hand reveal their origin in such details as the Virgin's gesture and the drawing of the noses. Here again we have Renaissance architecture and may claim a later date for this work than for the Dutuit triptych, where we have the ogival arch in both wings.

A Christ bearing the Cross,<sup>10</sup> formerly in the Fletcher Collection (Fig. 5) and given to the Museum in 1917 is obviously intimately connected with a plaque depicting the same subject in the Musée des Arts Décoratifs and reproduced by Marquet de Vasselot (Pl. LXXXI). It belongs to the so-called group of the London Passion, and is of the School of Jean 1er Pénicaud. One feels immediately the influence of Dürer. The works we have been examining attach themselves in the last resort to Flanders; this one to Germany.

The Museum owns one of an interesting series of plaques, by an unknown Limousin master dating from about 1530, of which no less than sixty-nine<sup>11</sup> have been traced. They depict scenes from Virgil's *Æneid*. All these plaques are copied with slight variations from woodcuts in Grüninger's Virgil which appeared in Strassburg in 1502. The Museum example<sup>12</sup> (Fig. 8) should be compared with Grüninger, Book vii, fol. 288. It represents two scenes (1) *Æneas* erecting a tomb to his nurse Caieta and (2) *Æneas* fleeing from Circe's island. This is No. 45 in M. de Vasselot's list of the series where, however, it is not accompanied by a photograph. M. de Vasselot refers to it as being once in the Demidoff Collection, but it has long since passed into the hands of the Metropolitan Museum through the gift of Coudert Brothers (1888).

The culminating point of a school is often less interesting than its beginnings. So it is with the School of Limoges. The dry, austere manner of the so-called "Monvaerni" is infinitely more satisfying æsthetically than the rather slick, accomplished technique of Léonard Limousin. Nevertheless, the portraits of Léonard Limousin like those of the Clouets and Corneille de Lyon, whom he resembles in so many respects, are historically of the very greatest interest. The Museum possesses two signed and dated portraits by the artist. They are both of the year 1550 and represent François de Maurel (Fig. 7), a deputy,

<sup>10</sup>Dimensions: 8¼ in. x 6⅞ in.

<sup>11</sup>Sixty-three are listed in M. Marquet de Vasselot's article "Une suite d'émaux Limousins à sujets tirés de l'Énéide" in the *Bulletin de la Société de l'histoire de l'Art Français*, 1912.

<sup>12</sup>Dimensions: 8½ in. x 7¾ in.



LIMOGES ENAMELS AT THE METROPOLITAN MUSEUM OF ART, NEW YORK

*From left to right, Figs. 7, 8 and 9*



LIMOGES ENAMEL

*Collection of Mr. Charles P. Taft, Cincinnati, Ohio*



and Claude Condinot (Fig. 9), a musician,<sup>13</sup> — and the fact gives us another link between our artist and Corneille de Lyon — were protestants.

These two portraits are the latest examples of the native Limoges manner in the possession of the Museum. Just as the art of painting succumbed to Italianization, so with Pierre Reymond, Jean Limousin and the other masters of the second half of the sixteenth century, we find nothing but a cold, uninspired imitation of classical Raphaelesque forms. These epigoni need not detain us here. Essentially the art of painted enamel began with "Monvaerni" and ended with Léonard Limousin. This evolution — descent, one is almost tempted to say — may be traced without any serious "missing link" in the collection of the Metropolitan Museum.

*Arthur Mc Comb*

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NEW YORK

<sup>13</sup>These portraits are not mentioned in the catalogue of Bourdery and Lachenaud (Paris, 1897) who nevertheless give in their list no less than forty-five signed and dated portraits. The dimensions of the portraits are  $4\frac{1}{2} \times 3\frac{1}{8}$  inches and  $4\frac{1}{2} \times 3\frac{3}{8}$  inches respectively.



## TINTORRETO AS ILLUSTRATOR OF TORQUATO TASSO

A REMARKABLY interesting work by Tintoretto was recently added to the collection of Mr. Frank G. Logan of Chicago. This work is remarkable in that the greatest Italian artist of his time—and Tintoretto was unquestionably the greatest after Titian's death—paid homage to the greatest poetic genius of his country, for it is his poem which inspired the picture. It seems that in 1581 the "Gerusalemme liberata" by Torquato Tasso, then insane and imprisoned at St. Anna Hospital at Ferrara, had just appeared in print, when Tintoretto decided to illustrate one of the scenes described in this poetic work. And strange to say he did not select an episode from the adventures of Goffredo, but a scene which even modern critics consider one of the artistic climaxes of this great epic, the baptism of Clorinda. We cannot call this a coincidence, but a mysterious and solemn event, for here two kindred spirits, the greatest exponents of an old and mature culture have joined forces.

The scene which Tintoretto has used for his picture is found in the twelfth verse of Tasso's poem, the description of that duel which took place under cover of night between Tancred, the Christian knight and Clorinda, a heathen. In the irreconcilable antithesis of religious beliefs we find the great tragedy of this love, a tragedy, which goes to the very extremes of reality, for Tancred deals Clorinda a death wound without knowing it. The poet, however, found a happy and yet thrilling solution for this almost impossible conflict. Clorinda, not yet recognised by Tancred begs with her dying breath to be baptised:

"This thine, my friend! — I pardon thee the stroke —  
O! let me pardon, too, from thee invoke! —  
Not for this mortal frame I make my prayer,  
For this I know no fear, and ask no care:  
No! for my soul alone I pity crave;  
O! cleanse my follies in the sacred wave!"<sup>1</sup>

Tancred hastens to a brook nearby, and takes up the water in his hands to baptise Clorinda. It is then he recognises his beloved. It is this highly pathetic and tragical moment which Tintoretto has selected for his picture.

<sup>1</sup>Jerusalem Delivered, by Torquato Tasso, translated by John Hoole, London, 1803, Book XII, P. 53 FF.



TINTORETTO: SCENE FROM TASSO'S "GERUSALEMME LIBERATA"  
*Collection of Mr. Frank Y. Logan, Chicago*









FIGURE OF ST. DOMINICUS. FRENCH. XIII<sup>TH</sup> CENTURY  
*Collection of Mr. Arthur Sachs, New York*

Clorinda deathly pale<sup>2</sup> has sunk down near a rock. Tancred is bending over her, and kneeling beside her he baptises. The heavens open, in a radiant glory the dove of the Holy Ghost descends.

A few more words about the origin of the picture: it is quite evident that it was not painted before 1581, that is, before the publication of the "Gerusalemme liberata". The style would, however, aver that it was not in all probability painted much later. The manner of the "Baptism of Clorinda" is too closely related to the scenes from the life of Christ in the Scoula di S. Rocco. These, the chief works of this artist, were done between 1571 and 1581, a fact which we know from various documents in the possession of the Scoula di S. Rocco. Therefore it seems apparent, as stated before, that Tintoretto was aroused by reading the poem which had just appeared and immediately began to paint the scene which affected him most.

*Detlev Fournier von Hadelz.*

VENICE

## A FRENCH WOODEN FIGURE OF ST. DOMINICUS OF THE THIRTEENTH CENTURY

*Translation by Catherine Beach Ely*

THE small but very choice collection of Arthur Sachs in New York contains a medieval wooden figure half life size which deserves especial consideration on iconographic and art historical grounds as well as for artistic reasons. It represents a stern monk standing in direct front view with a book held in both hands. On his right shoulder sits a dove which appears to speak in his ear. The well preserved sculpture, which though decidedly weather-beaten, has preserved its ancient expression, is said to come from the vicinity of Bourges. What monk does this figure with ascetic features represent?

One is at first tempted to take the great dove for a raven and is reminded of Saint Benedict of Nursia. However, it is not a raven; the other attributes are lacking, and the attitude of the bird is undoubtedly that of a dove, speaking in the ear in order to indicate the wisdom and inspiration of the Saint. Saint Thomas Aquinas is represented in this

<sup>2</sup>"A lovely paleness over her features flew."

fashion more than any other medieval saint: but this great church teacher, who died in 1204, was first made a saint in 1323, and in our opinion the figure is a work of the thirteenth century. For the same reason it cannot be Saint Peter Celestinus, who founded in 1254 in Italy the order of the Celestines, a variety of the Benedictines. So there remains only Saint Dominicus who, to be sure, has been very seldom represented with the symbol of the dove. Why his companion, the dog, is lacking can be easily explained — the figure of the dog was considered unimportant or incongruous, when the statue was removed from the church, and was lost.

If we proceed to a study of the sculpture itself as a work of art we find that it affects one powerfully through its natural style and the monumental quality of the compact attitude. Massive, but not uncouth, strongly reminiscent of Egyptian statues, facing directly front, and yet conceived entirely in cubic proportions, it reveals, as to the head, an already awakening naturalistic tendency. But it is a very soulful, and at the same time quite natural conventionalization, a transformation of the former portrait type into extremely individual expression, into a type with a thoroughly symbolic effect. Thus does this monk, who already dwells on yonder side, create the impression of another higher world. His features appear to be represented almost in the hour of death, which, however, possesses for him no terrors, but is the long desired passing out into the true life.

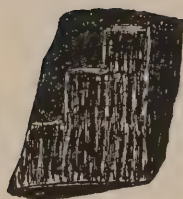
The sculpture probably belongs to the transition from the Roman to the Gothic style in France, and therefore originated at the close of the first third of the thirteenth century.

*August L. Meyer*

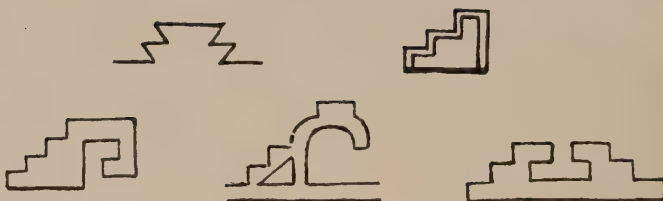
MUNICH



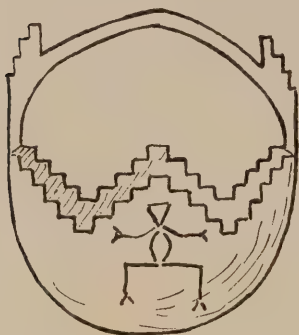




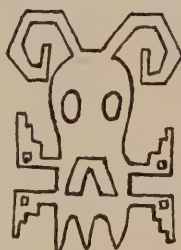
1 SHARD FROM ANCON MIDDEN



2 FORMS OF EARTH SYMBOL



3 PRAYER-MEAL BOWL, ZUNI



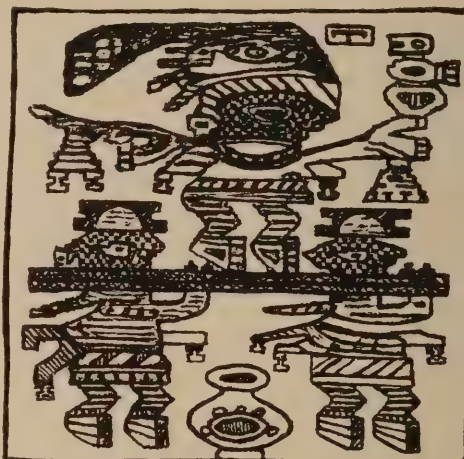
4 SYMBOL OF  
FECUNDITY



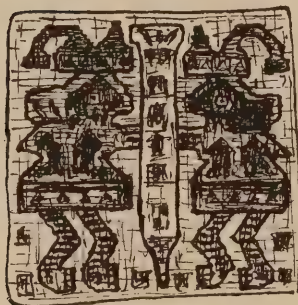
5 THE EARTH AND CELESTIAL VAULT



6 THUNDER-BIRD  
AND SKY SYMBOL



7 THE THUNDER GOD



8 THE TWINS



9

10

11

THE LIGHT SYMBOL (Three examples)



## SYMBOLISM IN PERUVIAN ART

THE more one studies the artistic crafts of primitive Man the more one realizes how important a part in his daily life was played by symbolism. In Peru perhaps more than in any other area of archaic civilization was this the case; for, as far as we at present know, the proto-Peruvians possessed no system of writing, either hieroglyphic or otherwise. And yet we are forced to conclude that they *must* have possessed at least some easily understood ideographs or symbols for important concepts.

The *quipus*, the system of knotted strings, could scarcely be considered adequate to meet the needs of a people whose remains prove them possessed of intelligence of no mean order. The function of the *quipus*, when not merely a tally of numbers, was, it would seem, mnemonic; although it is quite possible that it was also symbolic, for the cords of diverse colours may have represented ideas or even words. The Spanish missionary José d'Acosta informs us that the old men of his time were able to represent articulate sounds by arranging pebbles of various colors on the ground. In time we may fathom the mystery of the *quipus* and learn to read the meaning of the strange figures and signs which form the burden of Peruvian decorative art.

What future research may bring to light in this direction we cannot estimate. It is practically a virgin field and the labourers are few. In the present instance all that is attempted is a little spade work,—the gathering together of a few evidences of the rich ores still in the vein.

To begin with it may be postulated that practically all the art motives of all ages or periods must be considered as conventionalized symbology. The decorative art of the Peruvians, like that of all other primitive peoples, was bound up inseparably with their religious beliefs. And it is probable that religious feeling occupied their minds so completely that the decoration even of their ordinary garments, utensils and ornaments were all, as it were, materialized prayers.

In considering the symbolism of ancient Peru we must not forget that, as far as we at present know, we are here in touch with a purely indigenous art,—the result of ages of development in complete isolation from foreign, disturbing elements.

The dawn of civilization in Peru is now generally allowed to have taken place at an epoch coëval with the early-Mayan period of Guatemala and Honduras, at some indeterminate time prior to 200 A. D.

But in Peru there are evidences of an earlier race than those which have left us the cyclopean ruins of Tiahuanaco or the wonderful pots of proto-Nasca or proto-Chimu cultures. Notably was this the case at Ancon, where there exist extensive "middens" of an ancient population of fisherfolk.

It was among the remains of this primitive race that the fragment of pottery shown in figure 1 was found. A mere shard of clay it has hitherto attracted no notice and would have little interest for us now except that upon it is incised the figure of a stepped pedestal. As one of the most frequently occurring motives in Peruvian art it is worthy of mention, but over and above this the figure has been shown, (*a propos* of later examples), to be ideographic. It is the Earth-symbol,—“The Earth” as expressed by the Aymara word *Pacha*. Posnansky gives it as his opinion that this sign originated in Tiahuanaco and thence spread to other parts. But in view of the evidence presented by the fragment referred to it would seem that its origin must be sought elsewhere. It is certainly more ancient than Tiahuanaco.

A glance at figure 2 will give an idea of a few of the more rudimentary forms in which this symbol occurs,—examples given by Posnansky before the Congress of Americanists. That the Peruvians should thus have conceived of the Earth as a series of steps rising to the regions of the sky-gods is not exceptional. A similar idea obtained in Mexico where the figure is found on monuments of the Aztec and Toltec races. It is found, too, in Yucatan, on the ruins of Uxmal and Chichen-Itza, and on the monuments of Central America, (Copan, etc.). It is closely paralleled in modern times among the Zunis and other nations of ancient stock. Speaking of the Prayer-Meal bowl, (figure 3), Cushing reports the Zuni Sun-priest as saying,—“Is not the bowl then emblem of the Earth, our Mother? For from her we draw both food and drink, as a babe draws nourishment from the breast of its mother; and round as is the rim of the bowl, so is the horizon, terraced with mountains whence rise the clouds.”

We have here then a symbol of anthropocentric origin,— an ideograph translatable as *pacha*, the Earth: and, occurring as often as it does upon ancient pots, textiles, etc. we must believe that it was used as a symbol and not merely as an ornament. On objects of later age it naturally tends to become a convention, but even so its use may still be regarded as significant, much as to the Christian the employment of the cross is always of sacred import.



We find the same sign again forming part of the quaint figure illustrated in figure 4. This, the symbol of Fecundity, an interesting conception occurring on tapestries from Ancon, represents the mythic Bee, winged with the symbol of the fallow earth. The step-form, when associated, (as in this case), with the square or circle within the field formed by its shape, may, I believe, be regarded as ideographic of *Pachamama*, the Earth-mother, as differentiated from *Pachacamac*, the Great Spirit of the Earth. Our own common expression "Mother Earth" is a survival of a similar conception.

As the stepped-pedestal symbolized the earth, so by the simple process of inversion, the same figure is believed to have expressed the conception of the celestial spaces. Thus Posnansky explains the not infrequent conjunction of the figures such as are shown in figure 5,—typifying the heavens and the earth.

At times one finds these symbols in conjunction with the Thunder-bird, (figure 6), the disseminator of death, epidemic and famine,—typical perhaps of Nature in its threatening aspect.

The Thunder-bird is to be seen perched upon the sceptre of the Creator God of the great gateway at Tiahuanaco and there symbolises the God's power over the Thunder. But the Thunder-God himself held a high place in the Peruvian hierarchy and was worshipped in non-Incan times under various names. In Incan times he was a composite deity,—a fusion of several local types. It was not fear of his death-dealing powers that gave him his position. He was revered rather in his beneficent aspect as the bringer of rain,—so essential to the crops. Figure 7 depicts him as he is seen upon a tapestry panel of late pre-Incan technique from Ancon, now at Paris. Here he is represented in human form, with a masked headdress, representing the clouds which ever veiled his head. In one hand he holds the wand which causes the thunder. On the other is perched the Thunder-bird ready to fly off at the motion of the wand. Beneath, and between the supporting figures, is seen the Thunder-vase, (*Contici*), at the shattering of which the welcome rain descends. It is more than probable that the supporters represent the twin brothers Apocatequil and Piguero, sons of the First Man, Guamansuri. They certainly had some affinity with the Thunder and because of that all twin children in Peru were sacred to the Thunder-God.

That this is the myth illustrated by the tapestry panel is so very obvious that it is strange it has never been noticed before. Hamy con-



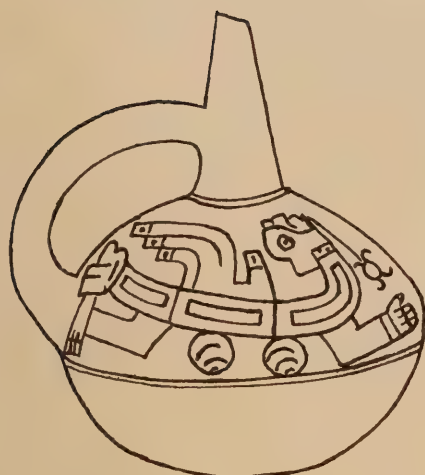
tented himself with describing it as a chief "défilant porté sur un pavoi au milieu d'un imposant cortège."

The twins above referred to were credited with having released the progenitors of the Peruvians from the earth by turning up the soil with an implement of gold. Figure 8, from a piece of fabric in the Pennsylvania Museum, shows them at their task, as also does another piece found with it at Pachacamac by Dr. Uhle. In referring to them, in his fine monograph on that site he tells us, "no interpretation can be attempted until the ancient customs shall be better known." We venture to suggest that this difficulty is now removed.

A symbol of much interest is that outlined in figure 9,—a form that occurs frequently on objects of later periods. In its earlier form, (figure 10), it occurs on tapestries of "Epigonal" age from Pachacamac in Pennsylvania Museum. The same in a more conventionalized form, (figure 11), is found on a fragment of tapestry, late pre-Incan, from Ancon, in the Victoria and Albert Museum, London. There is no doubt that this figure is the same as that which hangs from the beak of the mythic Condor, (figure 12), on a pot of the Tiahuanaco II style in the Pennsylvania Museum and on a specimen from Ancon illustrated by Reiss and Stübel and Baessler. Again there is no doubt that this sign is ideomatic, for on many of the curious "grave-tablets" from the tombs it is a significant element. An example from Ancon is shown in figure 13.

In its later forms this symbol has been considered as typifying the four winds, but I am convinced that it has a more vital application than this. I believe it to express the idea of Light and Life in the same way as the Maya glyph *ik*, of somewhat similar form, represents Spirit, Breath or Soul. The identical symbol is found in conjunction with the God of the North Star, (God C), in the Codex *Tro-Cortesianus*, (figure 14), and on incense-burners in the Dresden Codex, (figure 15). Seler, (in *Zeitschrift für Ethnologie*, XLII), describes it as denoting "fire" and gives it the name "*kak*". But it would seem that figure 12 obviously illustrates the Peruvian myth of the origin of Light,—that it was carried to earth in the beaks of birds. A similar myth obtained among the Chibchas of Colombia and may possibly point to cultural affinity between the early Colombians and the founders of the empire at Tiahuanaco.

Only on articles of non-Incan origin do we find the symbol in its simple form. In the later period it is often quite conventionalized.



12 THE ORIGIN OF LIGHT ON A  
TIAHUANACO II POT



13 GRAVE-TABLET, ANCON



14 GOD OF THE NORTH STAR



15 INCENSE BURNER



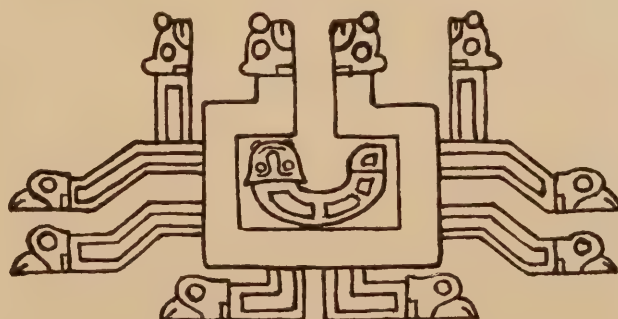
16 A POT FROM RECUAY



17 A POT FROM ANCON 18 GOLD IMAGE OF THE ORIGIN OF LIGHT



19 SYMBOL ON BREAST  
OF CREATOR-GOD



20 SYMBOL ON PEDESTAL OF THE CREATOR-GOD



Sometimes the "arms" are elaborated with birds' heads or the centre made into a face by the addition of features. Thus it becomes identified with the Sun, which is after all the normal metamorphosis of the earlier idea by the Incas, who invariably absorbed and modified rather than exterminated the cults of conquered races. In further illustration of this idea we show, (figure 16), a pot from Recuay with the sun-like face having rays curved in just the same way and another from Ancon with the rays of light of conventional lightning-form, tipped with barbs, (figure 17). Here again we find a key to the meaning of a bird of gold figured by Weiner, a later method of portraying the myth of the origin of Light, (figure 18).

For the most part Peruvian art utilizes pure symbolism as the basis of its motives. But where we have more elaborate compositions, as on the great gateway of Tiahuanaco, it still tells the story in stylistic symbol. This monolith is quite the most widely known and interesting monument in Peru. Various attempts have been made to explain its meaning with but little success. But in the light of our enquiries as set forth above we may perhaps attempt an interpretation.

The dominating personality of this "Dweller in High Places", flanked on either hand by rows of genuflecting worshippers is obvious. His countenance is surrounded by rays which have led some to name him as the Sun-god. But the Sun in non-Incan religion held secondary place,—or rather was simply an *avatar* of the mighty Creator, Con, ruler of the heavens, the earth and the elements,—Lord of Mankind. He it is we see here standing upon the stepped Earth-symbol which is embellished with Condor's heads. These give the allusion more point for the Condor symbolised in a special manner its home, the Andes. The Puma, or Jaguar, was sacred to the Creator and we see its heads terminating the rays around his head and the bands of his garments. His power over the elements, symbolised by the Thunder-bird and Lightning bolts held in his hands, has been referred to. But the chief symbol is undoubtedly the emblem upon his breast, which gives the key to the meaning of the whole. This is a combination of the Light-symbol and the sign of the Harvest month, (figure 19).

Here then we have the Creator-god in his effulgence benevolently ruling the elements at the culminating season of plenty,—the Harvest month,—when man reaps the full benefit of his grace. Tears fall from the great god's eyes,—the welcome rain so essential for the crops,—and also from the eyes of the faces of his avatar the Rain-god in the



meander frieze beneath the carving. The three tiers of kneeling figures in ceremonial raiment, ministers of his power, are ranged as it were before his throne. On the pedestal is a symbol of much interest whose meaning is obscure (figure 20). The sign of the Harvest month here occurs again within a rectangular figure surrounded by radiating bands. Tentatively it may be suggested that it typifies the fruitful womb of the Earth-mother whose productiveness blesses the children of earth, (the descending bands with Condor heads), and ascends before the feet of the Creator, (the upward bands with Puma heads).

That the foregoing is, at best, a very small beginning must be admitted. It does not pretend to be more than a tentative pointing of the way towards recognition of the vital symbolism that dominates Peruvian art. But if it awakens an interest in the subject its full purpose will have been served.

*Byron E. Bunt*

LONDON

## CHARACTERISTICS OF CHINESE PAINTING

### PART ONE

**I**N the West knowledge and admiration of Chinese art in all its forms have to a remarkable degree increased within the last twenty years; nevertheless a complete appreciation of Chinese painting is still not infrequently hampered by various misconceptions concerning those characteristics which so radically differentiate it from our own painting. As the Chinese look at both life and art from a highly original point of view, many westerners fail to realise precisely what the great Chinese painters wished to accomplish and what they deliberately neglected to attempt. A statement, however summary, of the aims and principles of Chinese painting may, therefore, not be without its use.

The fact that the painters of the Orient and those of the Occident have belonged to classes socially and intellectually different has caused one of the most fundamental divergencies between the art of the East and that of the West. In the Occident, at least until a very recent peri-

od, artists however gifted have usually been but craftsmen. Those who — like Leonardo — were great scientists and philosophers, highly cultivated in all or many branches of learning, can easily be counted on the fingers. Our paintings have been produced by men endowed with emotional and intuitive genius, often profoundly learned in the technique of their art but seldom possessed of a wide culture; whereas there is scarcely a Chinese painter who was not also either a philosopher, poet, statesman, or priest, and frequently all of them at once. One reason for this is to be found in the peculiar relation that in China exists between calligraphy and painting. Chinese ideographs, which still clearly show their origin as pictures of real objects, are not *written* but are drawn or rather *painted* with a brush. The Chinese have always classed writing as one of the fine arts, equal and in some respects superior to painting. A beautiful handwriting ranks among the highest accomplishments and confers great fame; to acquire one, men of culture — which in China included statesmen as well as writers — spent years of assiduous study. This training also gave them both the skilled hand of a painter and a most important part of his technique, mastery of line. “It is not through a laboriously learned technique that the oriental artist has conquered his culture; the special character which binds together calligraphy and painting in a way so peculiar gives the man of letters and the philosopher, as a direct means to express the obscure feelings which the contemplation of things arouses in him, art, directly accessible to a man whom the process of writing has made, since childhood, a practised draughtsman.”

This peculiarity is also one of the probable causes why Chinese painting is essentially an art of *line*, combined with tone and heightened by a sparse use of colour always delicate even when brilliant; while occidental art is quite as essentially one of *form* rendered by modeling with light and cast shadows, which the Chinese always omit. In any case the broad culture and knowledge of metaphysics which distinguished the great Chinese painters led them consciously to express in their works, particularly their landscapes, philosophic concepts not found in western art. To us it may seem impossible or undesirable that painting should be the vehicle for a philosophy; it is none the less true that in China one of nature had been formulated before the creation of the poetic and plastic arts; and that when the latter had fully developed, philosophers — particularly in the Sung period — painted pictures to adumbrate ideas not possible to transmit by words. The

tenets of the Chinese philosophy of nature are directly opposed to those which habit and secular training have evolved in the Occident; but they are so lofty and inspiring that the study of Chinese landscape-painting would be of value even if it did no more than acquaint us with them.

Philosophic speculation has in all countries begun with an attempt to account for the universe and decide man's relation to it. In China, as in Egypt, Chaldea, and Greece, men first evolved a theory in regard to the origin of the cosmos; but in the western countries these explanations soon assumed an individualised and religious form, which lead to the creation of gods. Those of Greece were intensely anthropomorphic and Greek thought, which may almost be said to have ignored nature, employed the human figure as the highest and practically the exclusive means to express ideas and emotion in the plastic arts. Hellenic influence having been a more or less decisive factor in every subsequent civilisation in the Occident, has transmitted this glorification of man to the whole western world, which in its arts even today uses the human body to symbolise abstract ideas. The spread of Christianity, after it had made the Hebrew God of Israel its own, familiarised the West with an extreme form of anthropomorphism and the concept, not of a universe in which God is immanent, but of one which he made out of nothing and which is therefore distinct from him. Biblical doctrines also inculcated the idea of a genesis whose laws rendered all nature subservient to man and his uses. Having at an early date developed many morbid superstitions, Christianity during the Middle Ages gradually spread the dogma that nature, agitated by demoniac forces, is an evil as well as an inferior creation, actively hostile to man, whose duty is to despise and whenever possible destroy it. In spite of the healthier views held and the pagan ideas reintroduced by the Renaissance, traces of this mediaeval infection are still widely visible in western thought. As a result of these and other causes, the occidental has habitually conceived a universe where:—

“In the midst stood Man,  
Outwardly, inwardly contemplated,  
As, of all visible natures, crown. . . .”

Likewise, love and understanding of nature did not begin to appear in the West until the late eighteenth century, while in art landscape-painting remained unknown until the early nineteenth. It is only in very recent years that the discoveries and theories of science have made





LANDSCAPE BY TUNG YUAN. (SUNG DYNASTY)

*Collection of Prof. V. G. Simkhovitch, New York*





us realise both the vastness of the forces which dominate the universe and the extreme relativity of man.

The evolution of the Orient has been precisely the inverse: we began with the individual and finally induced the Universal; the Chinese thousands of years ago perceived the Universal and gradually deduced the individual. In China the first remote efforts to explain existence by a cosmogony did not — as in Egypt and Chaldea — rapidly assume a religious form, resulting in the conception of a personal God or gods. The Chinese remained attached to ideas of the Absolute, extremely lofty precisely because their vagueness was all-embracing and forbade the limited expression imposed by anthropomorphic symbols. As the early Chinese practically never passed through a purely religious phase, religious sentiment and the philosophic spirit remained in their case undivided; their speculations gaining thereby an intuitive value, a power of evocation, and a sense of the infinite usually associated in the West with religion only. Chinese thought has always dwelt on the transcendent elements of the cosmos; believing that the Absolute is not merely visible through but actually exists in the universe, which is however only a part of the Absolute, it adores nature with all the fervour of pantheism. Yet “to speak of pantheism in connection with a doctrine which rises above the idea of a creator-god, is to diminish and obscure it. The new philosophy of Sung does not bring a new formula which we can enclose in our occidental conceptions, but a theory which has been expressed with precision only in the Orient and by which the entire evolution of its thought has been governed. It considers each of the beings in the world, each of nature’s manifestations, each man, spirit, or god, as an active particle of the great All. It regards the destiny of each of these beings as enclosed in the network of the influences and realities of the world, which direct their particular evolution and thus lead them toward the supreme goal before which manifestations become equal.” It may be thought that such beliefs are too abstruse to have any relation to painting; it can nevertheless be proved that in China they are the source of all interpretations of landscape. When the Chinese wish to convey abstract ideas pictorially, they have recourse to elements of nature and not to the human figure, as we do when we for example depict Justice as a woman holding scales; for they look upon the forms of nature, not as concrete objects, but as floating symbols of the inexpressible Absolute dimly perceived in philosophic contemplation; their landscape-painting is in consequence an

exteriorisation of their intuitive search for that universal soul whose presence they recognise in both the physical and moral worlds.

When Buddhism (introduced into China from India through Turkestan early in the Christian era) became dominant, it developed in a particular direction the feeling for nature created by the purely Chinese doctrines of the early sages. In its Mahāyāna or Northern form, which prevailed in China and still does so in Japan, it too teaches that the Absolute is in all things, yet is greater than their total. Utterly denying the reality of matter, and adhering to the doctrine of transmigration, Buddhism enriched the old Chinese attitude toward nature with a new element of universal pity and loving-kindness. Confucius had already taught charity to all forms of life and not merely to our fellow men as does Christianity, whose Bible so curiously fails to enjoin even implicitly kindness to animals; this compassion for every species of life Buddhism deepened by its belief that the moral nature and ultimate destiny of all of them are the same as those of man, who is merely one of the innumerable existences comprised in the universe. Indeed Buddhism is characterized by a familiarity with all the manifestations of nature and an impulsive love of everything living that no other faith has ever possessed. When Zen or Contemplative Buddhism (brought to China in 520 A.D. by the Hindu, Boddhidharma) had acquired great influence, to contemplate nature and record the results in art became almost a religious rite. Landscape-painting was regarded as a supreme commentary on the universe, the creation of a world perceived in mystic vision and ruled by the same harmony and laws as life itself; the actual work of art was moreover thought to exert a mysterious influence. In the Occident up to a century and a half ago nature was with rare exceptions looked upon with aversion or at best indifference; in China a calm yet passionate love of and a penetrating insight into nature have existed for thousands of years and found perfect expression as early as the T'ang Dynasty both in painting and in famous poems, of some of which Mr. Arthur Waley has recently made such remarkable translations. During the Sung Dynasty, under the influence of the various philosophic ideas already enumerated, landscape-painters attained an all-embracing breadth of conception and a faultlessness of execution which make their pictures unique because they reveal certain deep ideas and noble feelings which the West has not yet attempted to record in painting.

It may be objected by those who believe in "art for art's sake" that

to express thought is not the purpose of a picture, and that any attempt to do so must introduce a "literary" element, which can only lessen its true beauty. But the Chinese have always been of the opinion that paintings should evoke — not represent — ideas, sentiments, and even celebrated verses; and that by so doing they increase their intellectual value without diminishing their purely pictorial merits. To many westerners familiar with the productions of the Far East this point of view seems correct; for the oriental painter's gift of suggesting ideas by means of visual symbols endows his work with a singular depth of significance, yet seldom causes him to commit sentimental and anecdotal monstrosities of the "dying child" type, so beloved by the Victorians and so distasteful to us of today. The ability of the Chinese to transmit thoughts and emotions pictorially is largely a result of their highly characteristic attitude in regard to the true function of art. Our painters and sculptors have, with the exception of certain contemporary schools, always been obsessed by a belief that they should strive to represent nature as completely as possible; that is to say, should recreate existing objects and effects with the utmost fidelity, making what the French call a "cheat-the-eye", an imitation so perfect as almost to force the spectator to feel he is looking at reality, rather than an image. Stated thus crudely, this theory may seem a libel on western works of art; nevertheless a careful analysis of them will almost always prove that it has to a greater or lesser degree influenced their production. The Chinese on the other hand think that art should not attempt entire representation, but should *suggest* both nature itself and what is beyond or behind it; for they know that "not to display but to suggest, is the secret of infinity"; and it is precisely the wealth and power of suggestion in Chinese painting which to a great extent create its intense fascination for all who understand it even dimly.

NEW YORK

*Benjamin Rugg Moore*



## AN ANNUNCIATION BY BOTTICELLI

“**M**ERE size is something,” says Browning, and I never felt the significance of this unexpected declaration as much as I did in the presence of a tiny oblong panel belonging to Mr. Louis Hyde of Glen Falls, N. Y. For it lacks nothing that makes a masterpiece except size. It is only 17 cm. high and 28 cm. wide.

And yet it has nothing of the miniature about it. It is a small picture, but painted in a big way, with verve, with vigour, with dash, almost.

On a low platform, in the foreground of a vaulted and pillared portico which serves as the garden porch to a great house, kneels the Blessed Virgin in an attitude and with gestures of utter deprecation, as she receives the Annunciation of the Angel. High over his wings flutters the Dove (Fig. 1).

The purplish grey vaulting rests upon pillars of the same colour, and these pillars are crowned with capitals touched with gold. Purple-grey again are the garden walls and the trimmed shrubs between, as well as the cypresses and the pines beyond are green. The platform is of a heavier colour, pale chocolate, but lit up by a white rug worked with a blue and yellow pattern. Almost equally light are Our Lady's pink dress, her golden blue mantle and blonde hair, and her white kerchief touched with gold. No deeper are the hues of Gabriel's wings, pink tipped with blue, and his white robe.

Florentine colour — and of course this little Annunciation is Florentine and Quattrocento — partakes of the nature of the adjective, not, like Venetian of the substantive. Here it is used to point the contrast between the immobile and the mobile, the permanent and the passing, the inorganic and the organic.

The figures are charming and delicate, but at the same time magnified, exalted, deified, as it were, by the spacious and sumptuous splendour of the architectural setting: for what is it to be a god but, while remaining human, to extend the gamut, the prism, the range of humanity? And how is one to contemplate the scale of the figures under these arches and still think of them as of usual proportions, instead of heroic and theophanic?

It is not easy to judge how this architecture may impress those who see it only in the reproduction. In the original it gave me extraordinary pleasure to contemplate the beauty and mass of these stately pillars,



FIG. 1. BOTTICELLI: ANNUNCIATION  
Collection of Mr. Louis Hyde, Glen's Falls, N. Y.

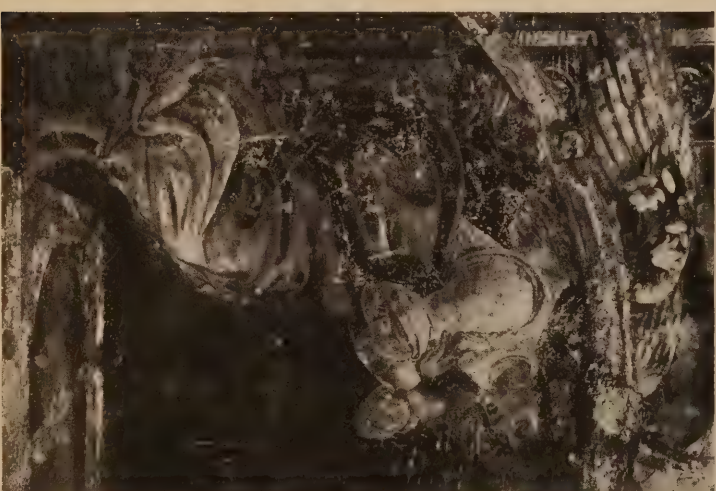


FIG. 2. BOTTICELLI: ANGEL OF THE ANNUNCIATION  
*Istituto dei Minorami Corrigendi, Florence*







FIG. 4. STUDIO OF BOTTICELLI: ANNUNCIATION  
*Glasgow*



FIG. 3. BOTTICELLI: ANNUNCIATION  
*Uffizi, Florence*







FIG. 5. STUDIO OF BOTTICELLI: ANNUNCIATION  
*Huldshinsky Collection, Berlin*



FIG. 6. BOTTICELLI: ANNUNCIATION  
*Corsini Gallery, Florence*



animated by their elegant flutings and jewel-like capitals, and above them the happy span of the arches, the vibrant spring of the vaulting. And how this arcade frames in and gives form and order to the landscape beyond, suggesting an outside world compassed and humanized to meet our longings!

This Annunciation is by the greatest artist without exception that Renaissance Florence produced, Sandro Botticelli. His fame is but at its beginning. He awaits adequate appreciation, and it will take much cooperative study before we know him well enough to speak with assurance of the exact course of his career. His chronology is still disputed, and until that is firmly settled we cannot entertain an even approximate certainty as to what he could, and what he could not do with his own hand, let alone conceive with his mind.

I venture, however, to prophesy that the attribution to him of this little Annunciation will not be seriously questioned. I do not hesitate to declare that, for every quality concerned, it will stand the test of comparison with any of Sandro's autograph works of the same period.

If we place that period as the ten years running between 1475 and 1485 we shall not be laying ourselves open to otiose discussions or to subjective subtleties out of place in the present state of the problem.

The capitals are not adorned, as in Botticelli's works of his later middle period, with a spreading palmette. On the contrary, from plinth to base the entire pillar comes nearer to the Uffizi "Adoration" of 1478 than to any other design of the artist. It is nevertheless sufficiently more developed to make it probable that Sandro was two or three years older when he drew its more massive forms.

Both the churned, or shall we say scribbled draperies of the Angel, and the type and action of the Blessed Virgin, as well as the mouldings on the platform and wall panelling, recall the "Magdalen" *predelle* in the J. G. Johnson Collection at Philadelphia. In cataloguing these I ventured to date them about 1480. They are possibly somewhat later.

The stand of the candelabra-like lectern has every resemblance to the frames of the throne in the Lockinge "Madonna," which, as I have attempted to prove, is a studio version of the central group in Botticelli's S. Ambrogio Altarpiece now in the Florence Academy, dating from before 1478 (Dedalo, June, 1924, where both these pictures are reproduced).



A theme so attractive as the Annunciation, treated with such creative joy of brain and hand as manifests itself here, makes one wonder whether it was not intended for the private devotion of some Renaissance soul that did not look to differences between religion and beauty, rather than to serve the relatively obscure role of *predella* to an altarpiece. If *predella* it was, the picture to which it belonged has disappeared without trace. So we shall not recapitulate all the Altarpieces of Botticelli to say of each that our little panel could not have been attached to it, but will devote the remainder of this short article to comparing it with other Annunciations designed by the same artist.

I will begin with the marvellous Fresco at the *Istituto dei Minorenni Corrigendi* in Florence, which I discovered some twenty-five years ago, but hesitated to accept as an autograph, owing to its dreadful conditions (Fig. 2). There the Angel is wafted in with folded arms as if no will or impulsion were his but as if he were floating in on the breath of the Lord. No other Angel of the Annunciation in the whole world has the poetry and beauty of this one, not even the one designed, although scarcely painted, by Sandro himself, in the S. Stroganoff Collection at St. Petersburg.<sup>1</sup> In all his others, his Angels have feeling, have movement, grace and abandon but never again this lofty ecstasy.

We have the most rhythmic flow of lines that perhaps ever served a Christian subject, so vibrant that even the heavy hand of the executant cannot impede it, in the Annunciation from S. Maria Maddalena dei Pazzi (Uffizi, No. 1316, Fig. 3), where the Angel kneels in eloquent expostulation as Our Lady turns with a deprecating movement.

In the Glasgow panel (Fig. 4), only designed by the Master, the Angel runs perhaps too literally toward the Blessed Virgin, who is bowed in contrition.

The *predella* in the Florence Academy is an autograph failure, and the studio piece at Berlin (No. 1117, reproduced in the illustrated Catalogue) has nothing new to tell us.

Lovely is the little picture in the Huldshinsky Collection at Berlin, which Sandro certainly designed, and, I would gladly believe, painted (Fig. 5. From the Barberini Palace in Rome).

At the very end of his career Botticelli must have sketched in two little roundels, the intense and poignantly expressive figures in the Corsini Gallery at Florence (Fig. 6).<sup>2</sup>

<sup>1</sup>Known to me only in reproductions, best in the *Burlington Magazine* for March, 1924, Plate I.

<sup>2</sup>I owe the photographs of these to the kindness of Mr. Yashiro, one of the most competent and earnest students of Botticelli.

Our, that is to say Mr. Hyde's, Annunciation, approaches the rhythm of the Uffizi picture, but the Angel, though far superior in freedom and fulness of action, comes close to the one in the Huldshinsky Collection, both seeming just about to fall on their knees to deliver the sacred message.

FLORENCE

*B. Berenson*

## THE PORTRAITS OF WILLIAM McKILLOP

IN his studio filled with agreeable light of a late winter afternoon, William McKillop, a New York painter, was showing us his portraits, some of them products of French, others of American environment, and still others hybrids of both nations.

A French model painted in profile was first placed upon the easel—a slender young woman of agreeably nervous temperament, her tawny hair knotted low in the neck, her hands clasped on her knee with a suggestion of tension. The picture runs a gamut of green—the girl's green dress defined against a moss green curtain and olive tinted wall paper, and clear cut Gallic features tempered by a suffused light from the green shadows of the background.

Following this appeared the portrait of a young American woman of French descent dreaming over a letter before the half open drawer of an old chiffonier, her back toward us and her absorbed face reflected in a mirror. It was posed for by a St. Louis student who worked part-time as a model to pay her way through the art school. The artist has put into it quietly humorous penetration of girlhood's psychology together with a keen sense of pictorial values. After he took the picture to Paris he decided to leave face and pose unchanged and to seek properties suited to the girl's personality. He picked up the old mirror, candlesticks and dark purple curtain in the Latin Quarter and the hat at a Paris rag-fair. A French carpenter made the old dresser. This picture is like the preceding one, a study in greens—green chiffonier, wall paper and green slip over the white blouse. In showing us the painting of the girlish model wearing the jolly little French hat and surrounded by French antiques, the artist recalled his student days.

He began his studies in the night session of the St. Louis art school, where he worked under Edward Wuerpel, who is now director of the school. At that time McKillop had some idea of becoming an illustrator and even went so far as to find a position on a St. Louis newspaper, but upon his return from his business transaction he became so deeply absorbed in a portrait that he forgot to go back to take the job. He decided that his vocation was not illustration. In Paris he remained from 1904 to 1913, working under Jean Paul Laurens who was connected with the Julian Academy and died shortly after the World War, and under Ernest Laurent associated with the Beaux Arts and the Delécluze Academy and a Prix de Rome man. Both of these instructors have pictures in the Luxembourg Gallery and among the numerous works of Laurens are his well known murals in the Pantheon. McKillop's first salon picture, "Before the Ball," now owned by Mr. Robert Holmes of St. Louis, shows a girl putting the last touches to a yellow silk gown. Mr. Holmes also owns "On the Cliffs—Doëlan," which was exhibited in the Paris salon and in The Chicago Art Institute. "The Guitar Player" is owned by Mr. Howard Holmes of St. Louis. Paintings by McKillop which are in Paris are Mlle. Tettier owned by Monsieur Tettier and "La Couturière," the property of Mme. Lallemant.

Meanwhile the St. Louis girl in the Paris setting had vanished and a portrait of a demure old lady was there in her stead, the old-fashioned kind we seldom see nowadays outside of pictures, more's the pity—a small slight person in a dark dress, her white hair knotted low, white ruches at throat and wrists. She peers with tranquil interest through gold rimmed glasses into a blue teacup, whose grounds may hold her destiny. This character study of unmodernized old age was painted in recent years in New York.

The old lady was replaced by an idealistic portrait of the artist's wife in an introspective mood; with courage she confronts the inscrutable. The portrait is not a technical flourish but a study of the inner self. McKillop is averse to exhibiting paintings which are merely dexterous exercises of the hand. He is profoundly interested in color, not for its quantity or loudness, but for its depth and harmony, and in this portrait he has shown the power of the painter's palette to interpret thought and feeling. The subdued glow of the sitter's wine colored hair and of blues and greens in gown and background would have appealed to Gabriel Rossetti. We saw another portrait of his wife—this time in street costume sitting against brown curtains, her full red hair rolled under a





WILLIAM MCKILLOP: PORTRAIT OF A DUTCH GIRL



WILLIAM MCKILLOP: MISS S.







WILLIAM MCKILLOP: BRITTANY GIRL  
Collection of Mr. and Mrs. Frederic Fairchild Sherman



WILLIAM MCKILLOP: WASHERWOMEN AT CONCARNEAU



brown turban; it has been exhibited many times. These character studies of one of America's modern women were quite different in physique and temperament from the next portrait — a girl from Holland who earned the rather precarious living of a model in New York studios. Her portrait keyed low in color represents a young woman of the Dutch middle class. She has a sombre brow, an unsmiling mouth and eyes and hair the color of dead leaves in winter. Her attitude and face suggest stubborn pessimism. There is simplicity in the composition and dull color tones and in the arrangement of the girl's dress and coiffure.

Then we were shown a portrait of Elizabeth Strauss, a talented musician and vocalist. Her personality is well understood. The small alert head glows against an elusive Whistlerian background. Her brown eyes are alight with mockery; her nostrils quiver with high spirit. She is seated at the piano, but her hands and arms are unfinished — doubtless she was an impatient sitter. The picture is a good example of the artist's qualities; — controlled impressionism in atmosphere and color, discriminating characterization of a piquant type, and that indefinable something which distinguishes a portrait of the hidden personality from mere display of technique.

He finds recreative change in sketching outdoors in the Berkshires. Wonderful in mood is his little picture — "The Coming Storm," painted near Lee, Massachusetts: it is pregnant with the gathering menace of wind and electricity — sky, water and foliage await in scowling suspense the debacle.

He also showed us two contrasting genre studies — the first one a colorful market-place scene which he did in Tangiers. Dark-skinned orientals (animated beggars, water-carriers, bread sellers and gossips), are grouped against the red roofs of booths and an old yellow wall built by the Portuguese. The contrasting picture is somewhat Whistlerian in its dull yet fascinating greygreens. It portrays women on their knees washing clothes in a stream of Concarneau, Brittany. This painting of toiling chattering housewives strikes twelve in composition and rhythmic action.

The little genre painting — "The Brittany Girl," owned by Frederic Fairchild Sherman of New York City, is a happy record of the painter's personality and method. Color, light and mood are keyed to quiet gravity. The young Brittany girl has the repose of Northern peasant stock. But in addition to racial traits, her slender figure and naive profile ex-



press poetically the delicate immaturity of the child-woman. Her head with its peasant cap is slightly bent over a book and her dark dress and green apron blend agreeably with the shadows of the background. This picture has been exhibited in Paris and in New York. Among other paintings by McKillop in New York City are "Going to Market," property of Barron G. Collier; "Portrait of Robert Chanler," owned by Robert Chanler, which was awarded a silver medal at the Panama-Pacific Exhibition in San Francisco; "Portrait of Mrs. George P. Ennis," owned by Mrs. George P. Ennis and shown at the Allied Artists' Exhibition in New York; "Portrait of Miss Annette Westbay" shown in the same exhibition and owned by Dr. Henry E. Westbay. Two of his paintings are owned in England;—"The Tower, Nevil Holt," property of Lady Cunard and "Street in Charlton," owned by Lady Birkenhead.

The artist summed up for us his ideas concerning color and inspiration in American art;—"American artists should be themselves, not slaves to the low or high key of color used by some European celebrity in vogue for the moment. The high key as a fad can easily be overdone—there is more artistry in the suggestion of depth of color than in all the paint that can be heaped on the palette.

"American art has, as yet, no national source of inspiration; it is a rehash of foreign influences. Even native artists who paint American life are seeing it through foreign eyes. When our artists evolve an American point of view based on an understanding of the possibilities of our own country, then and not till then, shall we have a National School of Art which is really American."

The afternoon in William McKillop's studio sent us riding upon our favorite hobby horse.

Not only must American painters discover their own land, but America must discover and develop her native painters, many of whom are without adequate recognition, even though they rival those of Europe. In these men is a treasure which will enrich America and open up to her deeply needed spiritual resources, if she will only extend to them the encouraging hand. Has not the time come when American artists should be able to get education, inspiration and public recognition without seeking foreign shores?

*Catherine Beach Ely*

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Fig. 1

Fig. 2

Fig. 3

Fig. 4

GERMAN GOTHIC AND RENAISSANCE SILVER  
*Collection of Mr. Ralph N. Booth, Detroit, Mich.*

ART IN AMERICA *AND ELSEWHERE*  
AN ILLUSTRATED BI-MONTHLY MAGAZINE  
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GERMAN RENAISSANCE SILVER IN THE  
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ONE of the most brilliant chapters in the history of goldsmith's art is the German Renaissance period. It is the later Renaissance—the second half of the sixteenth century and the first half of the seventeenth century up to the Thirty Years War—which with regard to productive power and artistic value belongs especially to the best epochs of workmanship.

During this period we find the most flourishing German cities. The richness and luxury of the merchants, who traded with Italy and the Netherlands and the North, of the industrials and the craftsmen of the big towns was never greater than in these fifty years about the beginning of the seventeenth century and just before. These classes had become the bearers of the culture of the nation since the church had lost its predominant position in public life earlier in the sixteenth century. The stately halls of the town hall and the guild halls were filled with gigantic treasures of gold and silver. These were all melted during the ensuing religious and other wars of the seventeenth and eighteenth century. Only one of these town treasures has survived all these centuries,

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and then only in part: the treasure of the town hall in Lüneburg in Hanover, the "Lüneburger Ratssilber," now in the museum in the Berlin palace. This gives us an idea of what we have lost.

It is mainly the big and flourishing free cities, the "Reichstädte" of South Germany, which during the later Renaissance had hundreds of skilled and industrious workshops where gold and silversmiths produced their works of art. The names of Jamnitzer, Petzolt and Wallbaum have won world wide fame. Augsburg and Nuremberg — now in Bavaria — were the most celebrated centers of goldsmiths' work; the products of both of these towns went far beyond the frontier of the "Holy Empire of the German Nation" — to the princes and great men of the Northern countries, of Russia and England. In the preface to "Old English Plate of the Emperor of Russia" by Alfred Jones, we find that Nuremberg gold work was sent to England, stamped with London Hall marks and then sent farther. In nearly all old treasures of Northern Europe there are pieces with the well known hall marks of Augsburg — the pine cone — and of Nuremberg — the capital N in a circle.

Most of the German goldsmith work is to be found in the form of drinking vessels and table decoration — cups, goblets, beakers, tankards, ewers, rummers and vessels in the shape of animals. The best pieces are distinguished by rich ornamentation, full of fantasy and in their vivacious play of lines giving expression to that specific German artistic feeling, which is also seen, though in another way, in the German goldsmith work of the later Gothic period. Sometimes, however, and especially in the years just before and during the Thirty Years War the ornateness became exaggerated and the richness too abundant. Naturally the silver of the German Renaissance has its own historical character and value and he, who wishes to try to understand it, must have some comprehension of the history of the nation and the cultural conditions of the period. What a great difference in taste, we find when comparing, for instance, this with a group of English and American silver of the later seventeenth and earlier eighteenth century, the large, simple, clear forms with their paucity of ornament indicate the simple culture and Puritanic tendency of the intellectual life of the Anglo-Saxon people.

Mr. Ralph H. Booth, President of the Detroit Institute of Art, who has taken upon himself the task of gathering together characteristic proofs of many kinds of old industrial art, could not fail to include in this collection some German Renaissance silver, of which several

pieces were bought only recently for this purpose, and which I shall describe in the following.

The first to be mentioned are three cups with covers of the type highly estimated in South Germany in the later sixteenth century and known through the engraved models of the engraver or so-called "Punzensferher" Paul Flindt of Nuremberg. They have beaker-shaped cylindrical bodies on a bell shaped base and high baluster stem, the cover slightly domed and surmounted, as is usual in such cups, by the figure of a warrior on a structure. The bodies are flat chased and engraved with strap and scroll work, plain on a matted surface. All these three cups acquired by Mr. Booth are Augsburg workmanship—they bear the pine cone of Augsburg and maker's marks, which are illegible or unknown. One of the smaller pieces, about 30 cm. high, has maskarons and carnations between strap and scroll work, the second shows strap work but larger and ending in grotesque faces, precursors of the Baroque, and fitted with garlands of grapes and bunches of fruit; the maker's mark is "H P D" (Fig. 1 and 2). The large piece about 40 cm. high has four medallions between the strap work, these show reclining female figures representing the four continents. The cover and stem of this cup are enriched with scroll brackets; on the base are etched arabesques. Three cups of the same form and ornamentation have been published by the author of this article in a plate in the catalogue of the Ole Olsen collection in Copenhagen, the large middle piece of extraordinary quality dates from 1595.

Mr. Booth has also bought a cocoanut cup with cover (Fig. 3). This is also a characteristic type of goldsmith's art of the German Renaissance. The nut rests on a high baluster stem with three brackets. The neck is engraved with a stag hunt and the cover surmounted by a pomegranate as a knob. The nut is held by three clasps in the form of Hermes with openwork. This piece bears no mark, but two engraved arms, a gate with two towers and a lily, and the initials H B and B I.

The fifth piece among the new acquisitions of this Detroit collector is a gilt monkey standing on a domed base, dressed in a coat and breeches with a ruff round the neck and a short cape on his back. It represents that wide spread type of drinking vessel in the form of an animal, so common in the German Renaissance, a kind, which is also found in the Morgan collection in several examples. The marks—hall mark with a key and maker's mark IH are unknown. The last piece belongs to church plate. It is a chalice of the middle seventeenth century

with flat chased Hermes and scroll work and a frieze with cherubs' heads round the cup and beneath the gadrooned base and an inscription of 1701 which was evidently stamped on later.

*Hermann Ahmiz*

MUNICH

Editor's Note. Since the receipt of Dr. Schmidt's article, Mr. Booth has added to his collection the fine gilded chalice reproduced as Fig. 4. The well known authority on German silversmith's work, Marc Rozenberg, writes regarding this piece that it "is one of the best of its kind. No identification mark of the master is found, but by close inspection it is apparent that it is a work from Speier, which as a center of goldsmith's art is not famous in the present day. It was, however, not only during the Gothic period a famous and well known goldsmith's center, but later on, and as early as the year 1300 had produced superior enamel work. Surprising in this piece is the combination of the Gothic base with the cupulos. One is almost persuaded to place the work even at an earlier period, but such is not the case. It represents the characteristics of South German form of 1480 to 1510 and it is within this period that one must search for the maker."

## A STATUETTE OF AN ANGEL OF THE SCHOOL OF REIMS

THE Reims Cathedral, prior to its destruction, was one of the richest and the most sumptuous in France. In statuary it is one of the richest of all cathedrals and also the most original. The statues seen on the west façade, with the exception of a few figures which belong to the earlier school, are the most individual; and most of them reveal through their style something of the personality of the artists who conceived them. In studying this façade, one realizes that the sculptors no longer copied models which the master mason prepared for them, but that they were in intimate touch with living models which they interpreted according to their own personality. In no other cathedral did the mediaeval artist express himself so freely and leave, to the same extent, the mark of his own individuality as did the workman mason in the Reims Cathedral. In the same portals and of exactly the same period are figures showing an entirely different inspiration. Several ateliers were working at Reims and each of them left the mark of its own individuality: a thing new in the sculpture of the early Gothic Cathedrals, where art deliberately discards everything which is individual and only considers the ideal of which it realizes the symbol.

Among the ateliers working in Reims about the middle of the thirteenth century, the most individual is the one which produced a few of the famous angels of the western façade and some of the other figures,





FIGS. 1A AND 1B. ANGEL. SCULPTURE IN WOOD. FRONT AND BACK VIEWS  
*Collection of Mr. Arthur Sachs, New York*







FIG. 1C. ANGEL. SCULPTURE IN WOOD  
Collection of Mr. Arthur Sachs, New York



FIG. 2. ANGEL OF THE ANNUNCIATION FROM  
THE WEST FACADE OF THE REIMS CATHEDRAL



such as Saint Anne, Saint Joseph and among others those reproduced in figure 5. They show new tendencies of individual expression and this at a time when art was supposed to be impersonal and of the greatest uniformity and unity.

The angel in wood here reproduced (figures 1a and 1b), in the Arthur Sachs collection in New York and belonging to the School of Reims, can be grouped with the sculptures of this same atelier. He is represented standing and facing to the front, his head slightly bent toward the left. He wears a gown in the fashion of the time, falling in long, harmonious folds. Over it is a mantle covering his back, shoulders and front. It is draped over his right arm and one end of it hangs down in the back from his left shoulder. His head is bent slightly forward. The facial expression, smiling and amiable, full of infinite charm. His hair is arranged in soft, thick curls over the forehead, ears, and the back of the neck, and is held flat over the top of the head by a narrow band encircling it. A charm difficult to describe emanates from the whole figure, beautiful and simple in the general outline, with movements full of subtlety and exquisiteness and with a facial expression rarely surpassed or even equalled as regards charm, affability and graciousness.

In comparing it with statues of the same period, we are immediately and unmistakably struck by the intimate connection which it offers with the sculptures of the Reims Cathedral, especially with those stamped with the local type and characteristics of the ateliers of Reims and of those ateliers only. It is essential to keep this point in mind, for in no other cathedral in France can one observe so easily such a multitude of types, grouped in different ateliers, as is the case in the Reims Cathedral. We know perfectly well that each district in France has its own local type. This type is expressed in art, and taking for instance a few of the most important cathedrals in France, and examining the sculpture which adorn them, we find a separate character in each cathedral, a type which completely differs from the type of the other cathedrals, and which is individual and characteristic of just the one. But, besides these characteristic figures which so unmistakably identify the work of each locality, there are also figures imitating and reproducing figures seen in other cathedrals. This fact can be demonstrated in the Reims Cathedral more than in any other cathedral in France, but this particular point does not enter in the story of this article. All we want to point out is that the statue of the angel we



are concerned with here is a typical example of the School of Reims and of this School only, and the atelier which produced it must have been the one which produced the Angel of the Annunciation (figure 2), the two angels reproduced (figures 3 and 4), and the statues of figure 5.

In comparing it with the Angel of the Annunciation, we find a similar facial expression and the hair arranged in exactly the same way. The eyes show the same particular shape, a little swollen around the eyelids; the facial expression shows the same amiable and engaging smile; the same exquisiteness emanate from both figures, so full of infinite charm. The same can be said in comparing it with the two angels (figures 3 and 4), of which the one at the right is the famous angel known as "le sourire de Reims". Here again we see a like arrangement of the hair, the same narrow and elongated eyes, swollen around the eyelids, and the similar smile with the sole difference that while in the one in Mr. Arthur Sachs' angel is only amiable and engaging, the one of the two other angels is, to a great extent, ironical. On the other hand, the statues seen below (figure 5), though showing a rather grave facial expression, must have been produced in the same atelier or by an artist derived from it. They represent, beginning at the left, Saint Florent, Saint Jocond, Saint Entropie, Saint John, the Evangelist, and Saint Sixte. In comparing them with the angel we are concerned with here, we find a great affinity in the draperies and the same grace in the movement and pose. They show, it is true, more gravity in the facial expression, but this is explained by the fact that they portray graver personages.

As we see, everything points to the fact that the angel in the Arthur Sachs' collection not only belongs to the School of Reims, but that it was most probably made in the same atelier as the statues here reproduced. They show the same spirit and the same conception and constitute, so to speak, a type from nowhere else but from Reims.

The date at which it was most probably produced, is the third quarter of the thirteenth century, about the time that most of the figures of the west façade of the Reims cathedral were produced. The exact date of their production is uncertain; but it is recorded<sup>1</sup> that Jean de Loup began the portals and that Gaucher de Reims, who succeeded him as master mason in 1247, worked at them. We further know that Ber-

<sup>1</sup>A Gardner: *French Sculptors of the 13th Century*".



FIG. 3. ANGEL FROM THE CONTREFORT OF THE NORTH FACADE OF THE REIMS CATHEDRAL

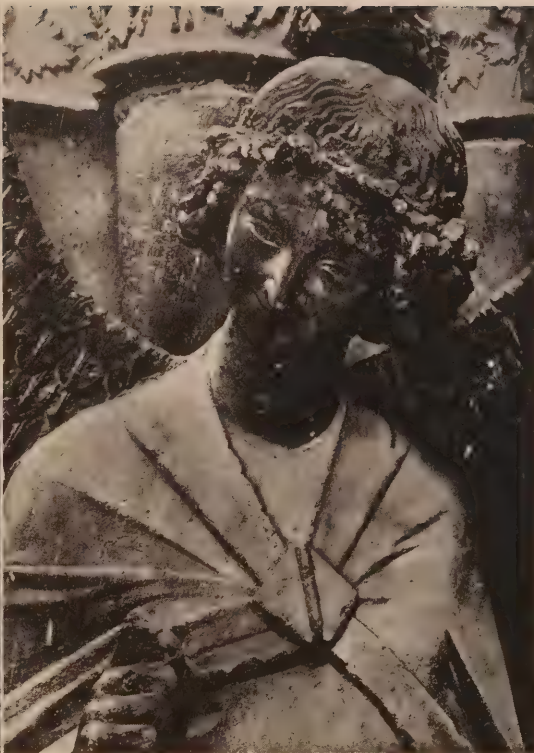


FIG. 4. ANGEL FROM THE WEST FACADE OF THE REIMS CATHEDRAL



FIG. 5. FIGURES FROM THE WEST FACADE OF THE REIMS CATHEDRAL





nard de Soissons, one of the succeeding master masons, elevated the western façade up to the gallery of the Kings, and that the works, which he executed, were finished about 1285.<sup>2</sup> According to Camille Enlart,<sup>3</sup> it seems certain that the three portals of the west façade with most of the sculpture on them, were executed between 1240 and 1260. In attributing, therefore, the angel in the Arthur Sachs' collection to the third quarter of the thirteenth century, we are in accord with most of the writers on the Reims Cathedral, with some figures of which, as we have seen, it shows the closest analogy. It is an acquisition of which any collector ought to be proud, as it constitutes one of the finest examples of thirteenth century workmanship in France. The only regret one can express in looking at it, is the bad state of preservation in which it has come down to us. But however bad the preservation is, it does not destroy the exquisite charm and delicacy emanating from it.

Stella Rubinstein

PARIS

<sup>2</sup>Louis Demaison: *La Cathedrale de Reims*", page 82.

<sup>3</sup>"*L'Art et les Artistes*"—"La Cathedrale de Reims".

## AN EARLY FLORENTINE MADONNA

SINCE the Worcester Art Museum acquired this Florentine *Madonna and Child* (Fig. 1), I have been able to confirm an idea formed from a recollection of a triptych in the Jarves collection attributed by Dr. Sirén to Ambrogio di Baldese.<sup>1</sup> My memory of the altar-piece had become vague, but a photograph strengthened my impression that the attribution to Il Maestro del Bambino Vispo given to the Worcester picture by Dr. Gronau and Dr. Borenus was far from conclusive. Without disputing that the Worcester panel has something in common with the Madonnas reproduced in Dr. Sirén's article in the *Burlington Magazine*,<sup>2</sup> the resemblance is of that general character indicating a common source rather than a common hand.

There are important differences between the spirit of the Worcester picture and the three Madonnas respectively in the Helsingfors Museum,

<sup>1</sup>Sirén, Osvald. *Catalogue of the Jarves Collection*, Yale University, 1916.

<sup>2</sup>Sirén, Osvald. *A Late Gothic Poet of Line* in *Burlington Magazine*, v. 24, p. 323.



Mr. Platt's and the Johnson collection of Philadelphia, all of which Dr. Sirén ascribes to Il Maestro del Bambino Vispo. The mock solemnity of the Helsingfors panel and the appealing affectation of the Child in Mr. Platt's picture find no echo in the Worcester Madonna. There is solemnity in our panel, but it is free from affectation, and is born of a sense of responsibility that is truly serious.

Furthermore, the drapery in our picture is more simply composed and the figures have a roundness and compactness suggesting the late trecento. The unity of the composition is due rather to a sensitive construction of the various parts than to the use of long, agitated lines such as we find in the works assigned to Il Maestro del Bambino Vispo. Moreover, the figures are more conventionalized, not so elongated, and the naturalistic spirit of the time is less evident.

On re-examining the triptych in the Jarves collection (Figs. 2 and 3), I find that not only does it resemble our panel in spirit but that the Madonnas are identical in type and alike in composition. The Child is similar in general character and detail and, with the exception of a slight movement of the leg, the infant gives the benediction in the manner of the Worcester picture. We observe the same roundness of forms, soft contours, the subdued naturalism and the tender, graceful arrangement of drapery indicating Sienese influence. The design of the triptych is as simply conceived as the single figures and at variance with the somewhat dislocated compositions of those works attributed to Il Maestro del Bambino Vispo. There is a stylistic resemblance in the drapery of the altar-piece to that in works attributed to this master, but there is a simplification which differentiates it and brings it closer to the Worcester panel. Many of the pictures mentioned by Dr. Sirén are undoubtedly closely related, yet none appears to have so close a resemblance to the Jarves triptych as our Madonna. Indeed, it is the one picture that can be said to be, beyond question, by the same hand.

The Worcester Madonna, which is more sensitively conceived than the Jarves altar-piece, is an admirable illustration of the fact that there is a time in every phase of art — both vital and decadent — when, due to some peculiar balance of characteristics, high points are reached. This panel possesses negative rather than positive qualities, and has

<sup>3</sup>Sirén, Osvald, Catalogue of the Jarves Collection, page 61.



FIG. 1. EARLY FLORENTINE MADONNA  
 Worcester Art Museum, Worcester, Mass.



FIG. 2. AMBROGIO DI BALDESE: CENTER  
 PANEL OF TRIPTYCH  
 Jarvis Collection, New Haven, Conn.



FIG. 3. DETAIL OF ALTAR-PIECE  
 Jarvis Collection, New Haven, Conn.





a higher degree of pure aestheticism than many pictures of greater significance in the evolution of Italian painting. It has none of the robust naturalism that began in Florence in the early fifteenth century and had, in consequence, little that was new to give to the future of art.

The gentleness of the Madonna's inclined head is emphasized by the stolid infant who looks straight out of the picture and solemnly gives a benediction. The mantle, partly repainted and lacking in texture, is black with a lining of green. The tunic is cream-coloured with a design of gold. A pale blue kerchief nearly covers the hair and drapes the shoulders in wavy folds. A fabric of the same blue is wrapped about the Child, who is seated on a rose-coloured scarf which shades into a lighter tone of pink as it falls over the Madonna's arm. The Madonna's black mantle, and indeed all the drapery, is decorated with double lines of gold along the edges. The gold of the nimbi is patterned and strongly incised. The delicate folds and colours of the drapery and their arrangement have a charming sense of unity. It is undoubtedly to Lorenzo Monaco that the composition owes much of this graceful flow of line and harmony of colour. The unruffled spirit and the compactness of the figures and drapery may be derived from Lippo Memmi, and many other influences could be found responsible for this composition with its graceful form, colour, and expression.

WORCESTER, MASS.

*Raymond Henniker-Heaton*

## EMILE CLAUS, HIS ART AND HIS COUNTRY

"**L**A Nature sent bon" (Nature smells good), said Claude Monet one day to a friend and his whole art proclaimed it. Emile Claus, the great Belgian artist, whose work, known far and wide throughout Europe, seems strangely enough to have escaped proper attention in America, (so eager to register the latest aberrations of modern adventurers in art) is another who confirms this assertion. His art is one sustained bucolic, through which our senses and imagination are filled with the sights and scents of rural Flanders, the soft radiance of its northern sun, its generous rains which clothe the land in perpetual verdure, its mists glorified by the golden dust of its sunlight, its virile



human life and activities. No artist of foreign birth, none but those born of its soil and nurtured in its traditions, can properly express the distinct soul of a country. They are the permanent dwellers in a mansion, the rest are only transients. Emile Claus, born in 1849, in the small Flanders village of Vive St. Eloi, son of a small dealer in pottery, shared the rustic life of his boy companions, their games, their schooling, until the age of twelve. Then, quite unaccountably, he developed a keen interest in drawing and painting and, learning that there was an opportunity of attending a course of drawing in a distant village, tramped there every Sunday, through all weathers, until it was considered time for him to turn to some remunerative occupation. The proverbial opposition was encountered on the part of the father, and he was placed as apprentice to learn the more practical, if less inspiring, art of the pastrycook. From here, parental authority transferred him to some minor position in the local railway. Artistic providence which has so often and strangely intervened to rescue the artist of real worth, brought the boy to the notice of Peter Benoit, the artist, and through his urgent advice, young Claus was allowed to go to Antwerp, where he earned his living during the day by coloring and illuminating the figures of saints and virgins for a large dealer in ecclesiastical statuettes, and spent his evenings drawing from the antique. After a time, he was enabled to give his whole attention to his art studies, in which he displayed such exceptional aptitude, that the professors at the Art Academy urged him to compete for the Prix de Rome. But Claus, with the clear-sightedness and decision peculiar to the man with a born vocation, dismissed the notion and, leaving the Academy, he set himself to exercise what was to be his whole art, "an art," says Camille Lemonnier, "that was contained in the space of a few leagues."

A short sojourn in Morocco and Spain only served to confirm his bent and he settled down permanently to portray his own particular part of Flanders in its every mood and aspect. A few visits to Paris, where he came into contact with the group of Impressionist painters who were earning their first spurs, brought fresh conceptions and stimulus to a mind open and eager to absorb all theories which could enlarge the possibilities of art, and in the practice of broken colors he became the Claude Monet of Belgium. But he is also its Bastien Lepage, and the miracle of his art is that, in it, he has included the admirable qualities of both, adding to the mobility of nature's effects, that of her living creatures — something that Bastien Lepage, with all his mag-



EMILE CLAUS: THE FLAX WEEDERS  
*The Antwerp Museum*



EMILE CLAUS: THE FLAX HARVEST  
*Musée Moderne, Brussels*





nificent sincerity failed to compass. In his close observance of character and flesh tones in the open air, he attained a marvellous degree of truth, but in the intentness with which he pursued these objects, Lepage arrested his figures in the pursuance of their occupations. The particular attitude was registered with accurate fidelity, but the sense of mobility was lacking. And it is precisely this which Claus has rendered without seeming effort. The artist has identified himself with the occupation of his models. We find ourselves absorbed in watching their movements and anticipating those that must logically follow. The illusion of continuous action is complete.

There are two type paintings which seem to me to illustrate more particularly this unusual quality. *Les Sarcleuses de Lin* (the Weeders of Flax) and *La Récolte de Lin* (The Flax Harvest). The former belongs to a period of art prior to that in which he had adopted the use of decomposed colors and in which the affinity with the art of Bastien Lepage is most evident. But, although the individuality and character of each countenance reveals the artist of Dutch lineage, the continuity of action in the figures is equally marked. Moreover, these possess the gestures peculiar to their particular time of life. The resigned and submissive posture of the elderly woman in the foreground, her very motions, have the tremulous character of old age, while in those of the buxom girl by her side, whose florid health and animal sap of life are so typical of the Flemish race, there is the confidence and surety of assertive youth. As the glance follows successively the row of patient workers, the same individuality of nature and movement is observable. Each face expresses the temperamental attitude of the individual towards the task engaged upon. The human interest in this painting is of course paramount, the landscape, severely simple, melting away into the horizon line, under the impassive, restful atmosphere of an almost sunless day.

In the *Flax Harvest*, painted when the artist was in full bloom of his second period, the figures have a brisker, but yet circumspect activity, for the flax, whose rich blond color and tenuous texture are so exquisitely rendered and which is to furnish the excellent bed and table linen for which Belgium is famous, demands careful handling, and this is suggested by a certain restraint in the movements. It is early morning and the faint mistiness is saturated with the dancing life of a blond sunlight, whose delicate shadows — mere attenuated light — fall like a caress on the busy figures. The atmosphere seems to sing with the



joy of life and its useful activities, in a hymn of praise to Nature. The impression of these particular qualities of sweetness and tenderness in his native sunshine, Claus has rendered with equal eloquence in the lovely painting of *A Village Road*, the rugged tree trunks basking happily in its gentle warmth.

Of scenes animated by childish presence, he has painted many. Two of these, in the Museum at Ghent, represent effects of the most opposite kind. In the one, three children are standing bathed in sunshine, in a path, skirted by corn fields; in the other some boys are sporting on the surface of a river held in the icy grip of winter, their tense attitudes and the contracted figure of the little fellow blowing on his fingers, suggesting the bite of winter, while the clarity and brilliance of the atmosphere communicate a keen sense of exhilaration.

There are few of the manifold aspects of nature that have not engaged the loving observation of Emile Claus. A lovely little fancy is his *Vent et Soleil* (Wind and Sun) — the two playing a game together — a distant line of fluttering linen and dancing shadows the result.

It was while standing in front of the *Flax Harvest*, and under the spell of its joyous beauty, that I arrived at a bold decision, which (with the artist's permission) brought me a few days later to the abode of Emile Claus. A little Flemish hamlet, the customary straight, paved road with bordering poplars and expanses of tilled and verdant farm land, straight lines unbroken by any eminence, and here, in this severely simple rural country, the artist has placed his bungalow home with its dependencies, and here he has found the source of all his inspirations for upwards of forty years. You arrive at the sylvan abode named *Zonnenschijn* (Sunshine) — and it seems to be so exactly an expression of the artist's whole conception of life as manifested in his art, that the impression of its rustic beauty is undisturbed by any element of surprise, for you feel that the artist has constructed his home with the instinct of harmony and oneness with his surroundings that guides the beaver or the birds of the air in constructing their nest. You step right from the garden with its native shrubs and flowers (prominent among these the pale purple field aster so remindful of this particular region) and a great dominating oak tree, into the hall and low-roofed rooms, whose country furniture completes the sustained simplicity of the whole abode and allows full prominence to the bust of Emile Claus, by Meunier, and various small paintings by modern French and Belgian artists. The big square windows flood the place

with light and the perspective of outside nature. In the spacious lofty studio are numerous easels supporting canvases of large dimensions with finished and unfinished works. Of the former, one of the most considerable, and an earlier work, is *La Récolte des Betteraves* (The Beet Harvest), which represents the severer aspect of the field laborer's work. The task is an arduous one and the strength and effort it necessitates is powerfully expressed in the rugged figures. The most concise and telling description of this picture has been given by Camille Lemonnier in a few eloquent words, as "the austere and religious communion of Man with the Soil." Nothing can be added to this.

Here was a transient effect of sunlight forcing itself in faint shafts through heavy rain clouds. Here was an early morning effect in a scene that another canvas represented under a totally different aspect. Here the sun was setting over a hayfield, from which the very fragrance of the dying grass, with its delicious tones of greys and greens, seemed to emanate. The unabated vitality and purpose in all these productions made it hard to believe that they were the work of a man in the early seventies. Physically, with his alert, wiry figure, his keen earnest glance, his hair and beard, merely touched with grey, you would give him twenty years less. "It is enthusiasm that keeps me young," said M. Claus, with the strong Flemish accent that somehow seems to accentuate his general simplicity, "once that is gone, one may as well be dead."

He pointed to a small study of a few humble vegetables, executed with the precision and fidelity of a primitive. "That," he said, "pointing to a date at the bottom, was done before I had had any instruction whatever, and I was so ignorant of the manner of setting to work that I laid my canvas flat on the table and stood over it to paint." In alluding to the months he had passed in Paris during the eighties, when his imagination took fire at the torch of Impressionism, he spoke with admiration of Sisley, Pissarro and others — of Claude Monet with deep reverence. But here again, the unerring instinct that had guarded the personality of his art from the *Prix de Rome* and the influence of academism, sounded the warning of a different menace. "Ah! those artistic polemics, the ardor with which we disputed and decided problems of our art, how absorbing they were," he said reflectively. "But the next day when I went back to my work, I found that it was our discussions and not my own inspirations that I was painting." So he hastened back to his own home and atmosphere, in the full possession

of new principles that were to vivify and nourish his art and a still intact individuality.

Of portraits, to which Claus has devoted but little time, the excellent likeness of his mother, the vivid, sun-illuminated representation of Camille Lemonnier and the self-portrait he painted by request for the artists' Portrait Gallery at Florence, are best known. Summoned some years ago, to Pittsburg, to serve on the Art Jury of The Carnegie Institute, he has retained a warm remembrance of the reception and hospitality accorded to him during his brief stay in America.

His sensuous delight in beautiful color and effects places Emile Claus in the foremost rank as a colorist. Of the sense of moving, changing life in all his figures, I have already spoken. There remains a strong element of idealism which permeates his whole artistic vision. "You must love every object you represent," he said and I think that, in this, lies its explanation.

As the train bore me away from the tranquil, cultured plains of East Flanders, watered by the placid stream of the Lys, the scattered patches of russet browns, and ruddy reds of the farmhouses, the capricious skies whose pale, translucent blue is so suddenly veiled by rain-charged clouds, the creations of nature and those of the artist were forever associated in my mind in a sort of spiritual relationship.

Henceforth to speak of the one is to think of the other.

*Stefan Valerio.*

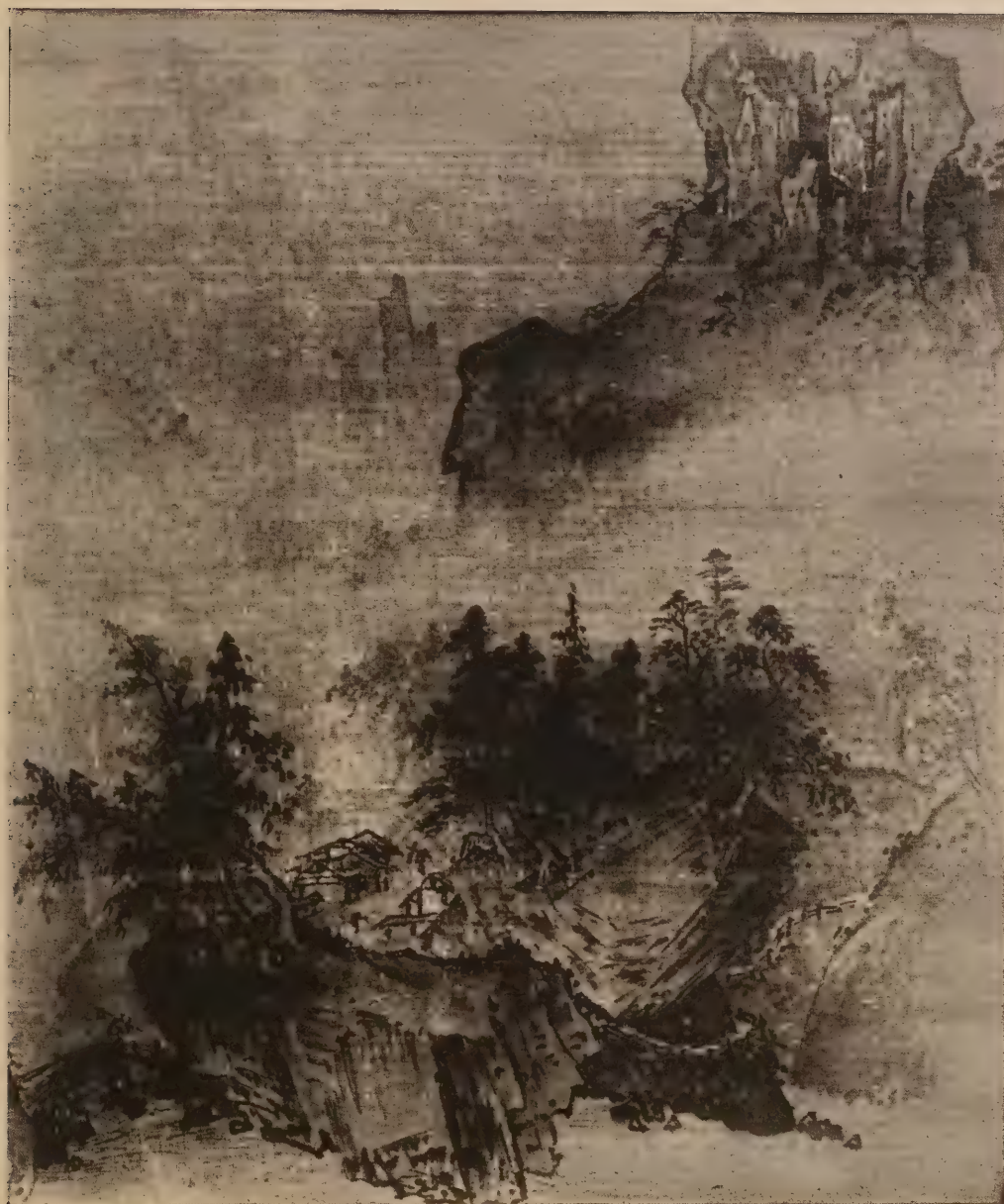
NEW YORK

## CHARACTERISTICS OF CHINESE PAINTING

### PART TWO

THE Chinese have studied the visible world with a perseverance and penetration not surpassed in the West, and can when they choose imitate nature with unequalled precision; but—unlike our artists—they never paint directly from real objects or try to reproduce as faithfully as they can an entire scene. They make endless sketches and through close contact absorb nature to a degree unusual elsewhere. This is attested by numerous traditions, the most celebrated connected





LANDSCAPE BY HSIA KUEI (SUNG DYNASTY)

*The Metropolitan Museum of Art, New York*





with Wu Tao-Tzu, reputed China's greatest artist. Having been commissioned by the Emperor to paint the scenery of a certain river and having returned from visiting it without sketches, he answered a query of the astonished Son of Heaven: "I have it all in my heart"; and going into the palace, "in a single day he threw off a hundred miles of landscape". But neither Wu Tao-Tzu nor anyone else in the Far East ever painted a view precisely as he had seen it; the Chinese always *compose* a picture, selecting, transferring, and omitting parts of real scenes in conformity with definite aesthetic laws, their omissions being almost more significant than what they include. They have always ignored, as inessential, light and cast shadows; "the roundness and solidity of objects they suggested by line, but to model them with care would have seemed to them to be putting the emphasis on the material out of which they were made and thus obscuring that impression of a definite spiritual value, a value which they were catching by feeling for those lines only which were essential to the expression of it." The Chinese are impressionists; but whereas the impressionism of modern Europe is an attempt to reproduce by scientific study and methods actual effects of light, that of China is purely spiritual — an endeavour to indicate an inner experience. A Chinese landscape is intended, not so much to represent what exists or even its idealisation, as to offer a glimpse of that essential reality which is veiled by the world of phenomena. In those masterpieces where are depicted with astonishing economy of line only two philosophers seated on a ledge, a group of rocks, a tree, and parts of a waterfall,—the delicate tones fading into absolutely empty surfaces suggest even more than the mystery of clouds, the majesty of mountains, and the infinity of physical space; they as was intended convey a sense of spiritual forces working through or behind nature, of the Absolute which words cannot even in part define. It is this quality — well-called passionate spirituality — which, combined with unsurpassed beauty of technique, makes Chinese landscape one of the noblest forms of art the world has so far seen.

The faculty of evoking more than the eye actually perceives is favored by the special perspective used in China. While the Chinese have perhaps never constructed a consistent and scientific system, they employed perspective many hundreds of years before our species was in the fifteenth century built up on the remains of Greek geometric science. Since they began to paint largely or entirely in monochrome

at a very remote period, they were soon led to analyse searchingly the values of tones and the relations of tints; they therefore became acquainted much earlier than the West with both chiaroscuro and aerial perspective, the laws of the latter having been established in the eighth century A.D. by the great poet and painter, Wang Wei. One of its peculiarities may be due to the fact that their perspective originated at a time when in bas-relief the varying distances of objects from the spectator were indicated by the convention of placing the one nearest him at the bottom of the sculpture, and the rest one above the other in proportion as they recede in reality. In any case the Chinese painter always puts the horizon-line very high, as though he were looking from a great elevation; parallel lines remain parallel or diverge, instead of converging toward the horizon; and the different planes are piled one upon the other, so that the eye embraces a vast expanse like the panorama seen from a mountain. This explains why one of the two usual shapes of Chinese pictures is always tall and not very wide; the other is a long horizontal strip intended to be looked at bit by bit, the right hand rolling up what has been seen as the left unfolds further; the effect produced by such a scroll is like that of watching scenery while following a wandering path, or from another point of view like that created by the development of a sonata. Another characteristic of the Chinese perspective, although difficult to explain, can perhaps be roughly described: a drawing made in accordance with our system is theoretically intended to be seen from a fixed position like that of a person seated in a theatre gazing at an image projected onto the proscenium curtain; whereas in the Far East the spectator is as it were *in* the picture, so that he feels himself, not an observer, but an actual part of the scene. Neither this sensation nor the same sense of immensity can be obtained in our art; since when an occidental starts to paint for example a mountain-valley, all the further and higher portions of the locality are on account of his low-placed horizon-line either hidden by the nearer objects or outside his canvas. One of the greatest charms and one of the most potent effects of Chinese painting are both of them largely due to the perspective employed. With only their tops drawn and their bases vanishing as though lost in mist, the ranges of mountains, which in practically every landscape rise one above the other and fade so delicately into the distance, arouse by their suggestion of both material and moral infinity a feeling not inferior to that experienced



when, standing at dawn on a mountain-top, one looks across the world of peaks. It is not a whim of western enthusiasts which reads into these paintings esoteric meanings their creators never dreamed of; the writings of Chinese critics and painters show how consciously the latter strove to convey ideas and emotions; that they knew in particular the suggestive force of mountains in painting is shown by the Chinese word for landscape, which means—when literally translated—*mountains and water*. This designation has philosophic as well as artistic significance, since a mountain symbolises the *yang* and water the *yin*, these being respectively the male and female principles which play so important a role in Chinese metaphysics.

The relation of calligraphy to painting in China, and the dominance of line in the latter, have already been mentioned; but it is necessary to call attention to the great importance the Chinese attach to the brush-stroke in itself, as well as to the supreme beauty it attains in their best work. They are endowed by nature with phenomenally supple hands and unbounded patience; years of laborious training to draw beautifully the complicated Chinese characters develop an ability to make with a brush lines whose sureness, boldness, and significance, no western artist can hope to equal. In the Far East line is not a dead sign limiting surfaces or planes, a kind of geometric abstraction which conventionally stands for the complexities of reality; nor is it half hidden or encumbered by the modelling of forms as with us; it is itself a living thing, expressing both the beauty of the idea which brought it into existence and the characteristics of the person who created it. In China incredible sureness of hand enables line to change its quality with every minute transformation of feeling experienced by the painter; consequently his brush-stroke is a thing so personal that by it alone the connoisseur can recognise the different masters as we do ours by their general style. Indeed Chinese books on painting are filled with theories concerning the value and aesthetics of line. As simplicity and suggestion are pre-eminently prized in Chinese art, the painter uses his gift for line-drawing to produce those excellences; he “tries to evoke by a single line the fundamental character of a form; his study, in this respect, consists in symplifying to the utmost the objective images of the world, in substituting for them an ideal image of the world, which long meditation has freed of everything accidental.”

A discussion of line leads naturally to another quality distinctive



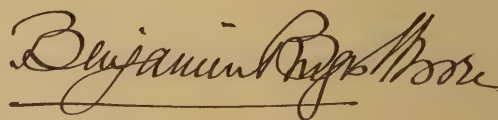
of all Chinese art,—its sense of rhythm. In philosophy the Chinese conceived the infinity of the world as vibrating with an immeasurable rhythm; art they “thought of as an incarnation of the genius of rhythm, manifesting the living spirit of things with clearer beauty and intenser power than the gross impediments of complex matter allow to be transmitted to our senses in the visible world around us”. Hsieh Ho, a portrait-painter of the sixth century, wrote what under the name of the Six Canons of painting are famous throughout the Far East. As each of these precepts consists of only four characters, they are cryptic even to orientals and much more so to translators. The First Canon has been variously rendered as:—

“Consonance of the spirit engenders movement (of life);”

“The Life-movement of the Spirit through the Rhythm of Things”; and more simply, “Rhythmic vitality”.

Whatever Hsieh Ho's exact meaning may have been, he evidently considered *rhythm* of some sort the primary requisite of all good painting, and a sense of rhythm the Chinese do possess to an unparalleled degree. In the architecture of their imperial palaces and tombs, it is the rhythmic relation of buildings to enclosed but empty spaces which creates an effect of such tremendous majesty; in their bronzes and pottery, it is a subtle rhythm that produces so noble an aspect; and in their painting rhythm — both in line and in composition — is ever present. This quality is one extremely difficult to define or even to describe; its presence is felt intuitively by those who love it, but it can no more be explained to a man who lacks a natural perception of it than can the beauty of music to one with no ear. Fortunately an appreciation of rhythm appears to be increasing rapidly in the Occident, and it is certain that a feeling for its higher forms will greatly facilitate the understanding of Chinese art.<sup>1</sup>

NEW YORK



<sup>1</sup>I wish to acknowledge my deep indebtedness to the following books, to state in a condensed form some of the ideas of which this article is largely an attempt:—“The Flight of The Dragon” and “Painting in The Far East” by Mr. Lawrence Binyon; “Les Peintres Chinois” and “La Philosophie De La Nature Dans L’Art D’Extrême Orient” by the late Raphael Petrucci. In a lesser degree I am also indebted to “An Introduction to the History of Chinese Pictorial Art” by Professor Herbert A. Giles; “The Ideals of The East” by the late Okakura Kakuzo; “Chinesische Landschaftsmalerei” by Otto Fischer; and the excellent introduction written by Miss Helen E. Fernald for the “Catalogue of Chinese Paintings In The University Museum, Philadelphia”.

## JAMES SCOTT

IT is refreshing to turn aside from the garish highway of aggressive modernism with its conspicuous sign-posts to the quiet grove of James Scott's production, where graceful plants of imagination grow in seclusion and a minor stream of poetry passes into mysterious vistas.

The Great War brought to this young American painter his first taste of old world atmosphere and art. Life at the front strengthened his mental fibre and matured his artistic purpose. James Scott does his own thinking and receives his impressions at first hand — impressions delicate and intense but coordinated under a sane viewpoint. He keenly appreciates the decorative without allowing pattern to run away with him. He does not see the world merely as a piece of tapestry in blocks of color and form. Spontaneity, sincerity and a poignant sense of deeper things prevent him from reducing all Nature to sublimated patchwork. His paintings express the vitality of present day art and the impressionistic use of color and atmosphere.

Fortunately for him urgent realities snatched him away from the academic influence, too much of which rigidifies talent. The hard grip of war concentrated his gift and gave it independence.

During the World War there grew up in France almost over night, so great was the need and longing for it, a College of Fine and Applied Arts in the A. E. F. University at Beaune. Under a French and American faculty chosen and installed in less than three weeks, hundreds of soldier-students worked with enthusiasm despite the scarcity of canvas, brushes and paints; in bivouac and on trains they sketched their impressions of many parts of France. These teachers and students of architecture, design and painting supervised the erection of one hundred buildings at Beaune, with an enthusiasm which went up the ranks to General Pershing. Sergeant James Scott, an instructor at the College of Fine and Applied Arts, received first place in a competition for the honor of designing the Beaune University theatre curtain and with a group of students brought the work to completion. The design, which is in accord with his idea of constructive optimism, represents renewal of life out of the darkness of war; the war clouds break and float away, revealing to a dreaming soldier the vision of a sunnier future. Nor have the trying years since Armageddon destroyed this artist's faith in a cleansing reconstruction for America.

During his second trip to Europe, in 1921, the open road in France,

Holland, Belgium, England and Scotland enticed him into enjoyment of many a quiet bit of country and architecture. He is for the most part a painter of easel pictures, the intimate landscape, the record of a mood, the picture to be lived with.

His fine draughtsmanship and quick response to beauty are apparent in his oils, watercolors and the small drawings with a little wash to give them color, which have accumulated from his sketching trips in Europe and the United States.

He has entered into the spirit of French landscape with the adaptability of the imaginative painter who becomes a part of what he sees. In his farm pictures one feels the French peasant's love of the soil; the old buildings nestle against the earth as if they grew out of it. His oil painting, "Near Calais, France", is a study of brooding sky over saturated sod, of willows trimmed to let the sunshine through and of an old farm house. "Burgundy, France", another willow picture with farm buildings, shows a brook passing out of the moist shadows of a lush meadow into distant sunlit haze. "The Red Barn" is a vivid bit of landscape; the little red building daringly placed almost in the centre of the foreground introduces a ringing note of color.

An individualistic treatment of the sky distinguishes his work. "In France" portrays tall gracile poplars in rhythmic repetition of lines against a sky full of strange clouds with fascinating transitions of light and color. In another painting of cloud forms, a hill crowned by a hamlet lies in deep shadow against an impressionistic sky.

He gives an unhackneyed interpretation of Spring, the irresistible season which lures conventional artists to failure. His oil painting, "Spring in Burgundy", owned by Mr. K. S. Kirkland of New York City, presents, in distinction from the usual sentimentalizing of such a subject, a daringly impressionistic treatment of white fruit blooms brimming with light and refreshingly free from pretty details. "June Blossoms", another of his exhilarating spring pictures, pricks the senses with its tingling color and light.

He has felt the glamour of the French Riviera, land of perfumed silences where ancient buildings dream of a dim romantic past. "Evening Light at Nice" expresses the luminous calm of dying day on the Mediterranean — the abandonment of southern sky and sea to the coming of night. The picture has the slumberous charm of a barcarole. "Nice, France" is a small water color simply expressed, just an old





JAMES SCOTT: JUNE BLOSSOMS



JAMES SCOTT: BURGUNDY, FRANCE





tower and a straight dark cedar, suggestive of the romance of the Province.

In such little watercolors as his "Courtyard" "Notre Dame" and "In Dijon", exquisite architectural forms are worked out in minute beauty. His water color of a French soldier marching in a blizzard is a characteristic study of the soldier of France, sturdily and patiently plodding through the whirling snow. There is rhythm in the sweeping storm and in the marching man, and there is the theme of response to the call of honor.

Among his travel notes in color of European lands we have his "Harbor at Amsterdam", where motionless ships wait on bland nacreous waters — a quiescent scene quickened only by the sweeping trail of a little row boat; and "Moonlight, Scotland", with an eyrie sky full of whimsical rolling cloud-forms above a brashy Scotch country.

His American scenes have the solitary feeling of a big country less garden-like than France and more impersonal than Holland. The little picture, "Evening Light, Catskills", is the record of an introspective hour. Naked branches show black against a waning sunset. A lonely little pool cowers in the hollow like a hidden sorrow. In the "Evening Star, Catskills", one gets, in the absorbed detachment of sky and land, the revelation of a mountain night, hidden from intrusion. The surfaces of the little picture have the subdued and unctuous lustre of jade.

The secret of really original work in every line of art lies in a fresh uncommon way of presenting familiar objects and scenes rather than in the choice of eccentric subjects. This unconscious originality, in distinction from its clever counterfit, is characteristic of James Scott, as is also the lyrical strain so rare among artists of the moment. One presages the development and enrichment of his art already so sure of its goal and so wide in its range;— to possess the future is the exhilarating prerogative of youthful talent when it is combined with an adventurous will.

This painter's work is not the product of a narrow provincial environment. Born in Racine, Wisconsin, and now a resident of New York City, he received his technical training in short periods of study at the Art Institute, Chicago, the Art Students' League in New York, in Paris at the Julian Academy, the Colarossi, and the Grand Chaumre under Castaluci and L. Simon. But a larger training came to him from the rough and tumble of varied circumstances in America, from

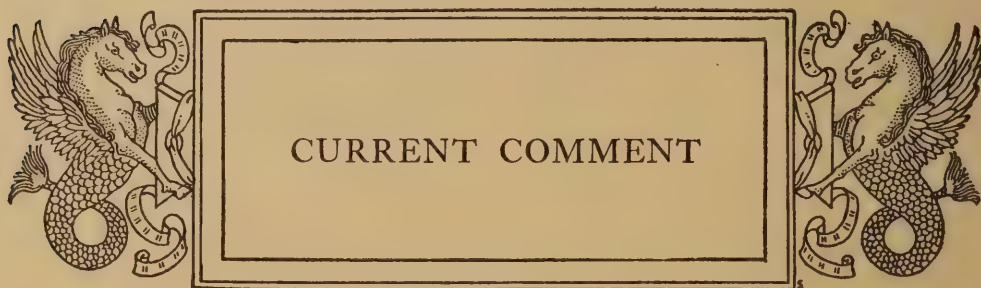
the grim test of the trenches, and later from a leisurely contemplation of many countries. His mind, in addition to its firm grasp on new conditions, has the sensitive cast which is more characteristic of the American of native stock than is commonly supposed.

His work is the record of the introspective attitude which reveres nature instead of exploiting her. It reveals the artist who does not neglect the fundamentals of art, but makes of them a basis for the fabric of his imagination. It expresses the thoughtful bent of one who dares to be alone, who seeks in the solitary hour so dreaded by many the intimate revelation which nature will give to the mind at leisure to receive it.

Lonely hours have developed James Scott's imaginative moods, but taste and judgment preclude any tendency to overwrought emotionalism in his art. His originality is of the unobtrusive sort which finds nourishment in quiet scenes of haunting beauty. He is the recorder of the unforgettable moment when artist and nature meet in a mood of complete harmony.

*Catherine Beach Ely*

NEW YORK



#### CORRESPONDENCE

TO THE EDITOR OF ART IN AMERICA.

Dear Sir:

Three years ago Mr. B. Berenson published in the Italian review *Dedalo* two most interesting panels with representations of the Holy Virgin, belonging to Mr. Otto H. Kahn and Lo Duolle Brothers. Both pictures came originally from Spain and Berenson suggested that they are pure Byzantine works of great importance. Lately, Mr. Frank J. Mather, Jr. published the O. H. Kahn example in his well written book on Italian painting as "Tuscan School in 1285." I believe that Berenson is perfectly right in this case, as in many others. The exis-

tence of two so valuable pure Byzantine paintings of the Ducento seems to me to be explained by the fact that a Byzantine princess, "Madame Laschairs," daughter of a Greek ex-emperor, lived in Aragon in 1290. Documents of this year in the archive de la Corona de Aragon mentions this lady several times as a cousin to King Alfonso III. of Aragon. It is not astonishing that this noble lady brought some Byzantine pictures to Spain and, in fact, both paintings in question came from the old kingdom of Aragon.

Very truly yours,  
AUGUST L. MAYER.

#### NEW ART BOOKS

LA LITOGRAFIA ITALIANA. BY LEANDRO OZZOLA. Illustrated. Royal 8vo. Rome 1923.

An intelligent survey of Italian lithographic art from 1805 to 1870, including fine reproductions of sixty-one representative examples by Appiani, Longhi, Saviotti, Guglielmi, Hayez, Cornienti and others.

NICOLAES MAES. BY WILHELM R. VALENTINER. Illustrated. 8vo. Berlin. 1924.

This attractively presented and scholarly essay by Dr. Valentiner is a welcome and valuable contribution to our knowledge and appreciation of one of the best of the "little" Dutch masters of the seventeenth century. Upward of seventy of Mae's drawings are reproduced (many in tint) in the text, and sixty-eight of his paintings as full-page plates.

THE ART OF HESKETH HUBBARD. BY HALDANE MACFALL. 8vo. London. 1924.

An attractively made volume devoted to the paintings and etchings of this English artist, who is represented in many public museums in all parts of the world.

GREEK AND ROMAN SCULPTURE IN AMERICAN COLLECTIONS. BY GEORGE H. CHASE. Illustrated. 8vo. Cambridge (Mass.). 1924.

Dr. Chase, professor of archaeology at Harvard University, presents an interesting treatise on the subject based upon a series of lectures delivered in 1919. He seems to have missed some of the more important pieces in our private collections, however, such as Mr. Goldman's Grecian "Head of a Young Girl" and the Roman "Portrait Bust" in the Altman Collection at the Metropolitan Museum.

L'ART ET LES ARTISTS EN POLOGNE AU MOYEN AGE. BY JAN-TOPASS. Octavo. Illustrated. Paris. Felix Alcan. 1923.

This volume by Monsieur Jan-Topass, a recent contributor to ART IN AMERICA AND ELSEWHERE, is an admirable historic summary of the artistic forces in Poland during the Middle Ages. This development is, in miniature, the same as that of the other European nations in general: the Roman arch gave way to the pointed arch upon which, in turn, the Gothic arch was gradually perfected. Religion was not the only employer of the artists and artisans — military constructions, chateaux and smaller private buildings are also described.



One personality stands out strongly in that highly impersonal period when each artist and artisan effaced his individuality to contribute to a homogeneous structure. This is Veit Stoss, or, as he is known in Poland, Wit Stwosz. Little is known about him except his work. He is thought to have been a German; but there is also a possibility of his having been born in Harro, Transylvania, in 1438. That Stwosz may have been a German is suggested because he both came from and returned to Nuremburg. However, it must be remembered that he spent twenty very productive years in Kracow. Accounts of his character differ greatly. Certain town documents in Nuremburg describe him as a noisy, restless sort of vagabond; while official papers at Kracow mention him as "a grave, sage man ardently attached to his art."

Monsieur Jan-Topass weaves his information together with great artistic insight and scholarship. He appends a bibliography.

The French are such great sinners in the matter of using abbreviations that one might almost imagine that it was their wish to conceal the information they assemble in their catalogues, bibliographies and foot-notes. But the present volume is free from this Gallic characteristic and it is a pleasure to recommend it for reading as well as for general reference.

T. B.

LES EAUX FORTES DE REMBRANDT. BY ANDRE CHARLES COPPIER. Illustrated. Quarto. Paris, 1922.

A worthy, excellently illustrated, work whose results are based on an exhaustive study of the technique of etching and Rembrandt's style of draftsmanship. The author endeavors successfully to define with precision the handwriting of the Master, as it were in a graphological way according to its minute characteristics, flourishes, scrawls, etc., and especially in the indisputable etchings of the thirties, to separate it from the work of Livens, Flinck and Boll. The presentation is strengthened by excellent illustrative material, which is of especial instructive value in the detailed reproduction of original copper plates. The technical remarks over the "Hundred Guilder print" are among the best that have been written concerning this difficult problem. Even if one cannot agree with the author in some cases, as in the construction of a workshop in common between Rembrandt and Livens and in the condemnation of some of the etchings of the middle and last period, yet this thorough work deserves widespread recognition and must be welcomed as a definite advance in the criticism of Rembrandt's etchings. The reproductions of the prints in excellent autographic type which can scarcely be distinguished from photogravures could scarcely be excelled.

W. R. V.

ARTHUR B. DAVIES. Essays on the man and his art. By Duncan Phillips, Royal Cortissoz and others. Illustrated. Quarto. Washington, D. C., 1924.

An attractively printed and illustrated volume in which the art of a popular contemporary American painter is enthusiastically but not very discreetly compared to that of most of the great masters from the early Greeks to Greco and Cezanne. One may forgive and even admire a little the enthusiasm of the writers, but no unprejudiced person could possibly agree with such estimates.

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ART IN AMERICA *AND ELSEWHERE*  
AN ILLUSTRATED BI-MONTHLY MAGAZINE  
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PRIMITIVE ITALIAN MAJOLICAS IN  
THE DETROIT MUSEUM

AMERICAN Museums and private collections are rich in glazed pottery from the oldest Chinese ceramics to the English "Slip-ware" and the Mexican faience of the seventeenth and eighteenth centuries. In particular the early Persian, early Chinese and Japanese ceramic ware is represented in the New World with a fullness and beauty which we do not at all get in the European museums. Also many excellent pieces of Italian majolica of the classic period have strayed over there, and certain private collections like those of J. P. Morgan, J. E. Widener and W. R. Hearst, give in this respect an excellent survey of the art of the greatest masters of Florence (Caffogio), Siena (Master Benedetto), Gublio (Master Giorgio), Faenza, Castel Durante, Dernta and Urbino in the sixteenth century. On the other hand there has been hitherto comparatively little interest in the primitive art of the Italian majolicas of the fourteenth and fifteenth centuries, if occasionally some piece did get into a public or private collection.<sup>1</sup>

<sup>1</sup>See W. R. Valentiner on the beginning of Majolica in Tuscany, *ART IN AMERICA*, 1913.

*Translation by Catherine Beach Ely*

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So much the more gratifying is it that a rather small Museum like the Detroit Institute now makes a beginning with the acquisition of quite a large collection of seventeen primitive Italian majolicas.

Admittedly these primitive Italian majolicas have only in very few instances the fascination which the Persian faience ware has had since the very beginning (as is proved by the luster faience ware of Samarra of the ninth century), or such as the artistic exquisite stoneware of Japan possesses. On the other hand they possess much character and diversity of form and a great freshness in design and color.

Clay receptacles were during the entire Middle Ages in Italy very simple, indeed for the most part very rough, as in fact in this period and country the handicrafts, in everything that was not intended for the church, first received artistic form with the beginning of the fourteenth century. At first they were in the form of simple bowls, with or without handles and plates, together with jugs or short containers, sometimes in fantastic forms which are covered with drawings of Gothic leaves, ribbon designs, weapons, animals and human figures which are outlined in dull purple, within however filled out with green or more seldom with pale blue. These earliest receptacles as yet still half Gothic in decoration and often painted with popular fantastic and humorous figures, whose glaze was still produced with molten lead, are usually called Orvieto-Ware. And correctly so, in so far as that it was there that the most characteristic pieces were found; but a very similar ware was at that time produced in a number of important places on both sides of the Appenines from Rome to Florence, as occasional discoveries in these places showed. In Orvieto the discoveries were so plenteous because the quarries in the rocky city were roomy and easily accessible. For this reason the first rich discoveries under the palaces caused a regular fever in the poor city. Suddenly many hundreds of these Orvieto vases and plates mostly pieced together out of fragments came upon the market, indeed in London and Paris ambitious inhabitants of Orvieto opened several of their own shops, which ended in a great fiasco. For there is only a small circle of connoisseurs who appreciate such primitive, and at the same time, local art, and moreover at that time primitive art had to first create a demand for itself.

Among the Majolica pieces now owned by the Detroit Museum is the tankard with a bird in the middle between vine branches with flowers and leaves (Plate I, 4) a characteristic good piece of Orvieto manufacture dating back to the middle of the fourteenth century. Similar





5

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1





to it is the bowl with two handles of about the same period which is also decorated with a bird (Plate II, 1), and the similar dish with a skillfully executed lily in the middle (Plate II, 4). Probably the jar standing near it with a handle and a hastily painted bird as decoration, which has been darkened by the baking process, is also from Orvieto (Plate II, 2). Doubtless the big plate (Plate II, 6) with three heart-shaped leaves in the middle is of the same origin. Also the pitcher which displays, on a plain white background without any framing, an upright lion of excellent heraldic drawing, I should be inclined to identify as Orvieto ware of the late fifteenth century (Plate I, 6).

Among the rest of the primitive majolicas which come from other places on both sides of the Appenines, two complete pitchers with a braided design and Gothic leaves on a narrow hatched background (Plate I, 7 and 9) of manganese color, are characteristic examples of the ware of that period produced in Siena. Simple as they are, they are nevertheless superior to the Orvieto vases in form and decoration. It is now recognized that the potters of Siena several centuries later manufactured majolicas which belong to the best that this art has produced in Italy.

Faenza was earlier considered as one of the oldest and among the most highly esteemed places for majolica production. In fact pottery has been found there which may be traced to the fourteenth century by its decoration of the coat of arms of the Manfredi, rulers of Faenza. Various important pieces among the majolicas acquired by the Detroit Museum are typical faience creations of the fifteenth century. Characteristic for this faience-period is the deep blue-black in which the design is mostly carried out, and a snake-like flourish with which the edges of the plates, the neck or central portion of the pitchers and jars, are almost uniformly decorated. The pieces in the Detroit Museum show exactly these characteristic qualities unmistakably, especially the splendid big pitcher with the coat-of-arms with three wheels (Plate I, 5), encircled with reed-like broad leaves, the entire design in dark blue. Also a rather small tankard (Plate I, 1), the large plate with a coat-of-arms in the middle and the typical snake-like flourish on the broad rim (Plate I, 8), finally the large apothecary-jar (albarello) with the same twisted ornament and a great pomegranate among graceful flower stems (Plate I, 8).

This apothecary-jar shows already in its form the influence of Islamitic faience, which at that time was brought into Italy from the

East and the West and was used as models, of which there is as yet no trace in the Orvieto-ware. This influence is first apparent, in its strong and favorable effect upon style, in Florence, where since the beginning of the fifteenth century the leading merchant families had introduced from their factories in Spain large splendid receptacles and dishes of the so-called Hispano-Moresque ware. The pitcher (Plate I, 1) shows an example of the early small flower design faithfully copied in Florence from Hispano-Moresque models in the middle of which the escutcheon of an upright lion is left free. Unfortunately it will never be possible to determine these escutcheons since Florence alone possessed not less than three hundred families who carried this upright lion (lion rampant) in their coat-of-arms. There occurs in the Florentine pottery another design in Gothic leaf forms, mostly of strong green color. Perhaps the skilful large plate (Plate II, 7) is such a work. The storm-tossed leaves, which as if whipped by a wind circle around the middle, and the similar design of leaves on the edge, are of unusual originality; a sure indication concerning the place in which the plate originated, whether it was really in Florence as I suspect, depends especially on the color, which can only be judged from the original. In order to make a full comprehension of the importance of the majolicas of the fifteenth century possible, the directors of the Detroit Museum must also acquire examples of various other Florentine majolicas; as for instance those with a graceful design of leaves and vine branches, with the wild turnip, vine foliage and peacock's eyes design, which one and all developed under the influence of Hispano-Moresque faience, but above all the imposing vases and tankards with plant and animal designs in cobalt blue first manufactured for the Florentine hospitals, the models for which probably came from the interior of Asia. In the Detroit collection there is also a plate in mezzo-majolica the manufacture of which in the fifteenth century based on ware produced in Egypt in the Sgraffito method had spread from Venice over almost all Upper Italy.

Upon the foundation already laid it will not be difficult for the Detroit Museum to give gradually through further acquisitions a survey of the majolica art of Italy, which represents one of the most attractive branches of the Renaissance handicrafts.

BERLIN



## ODILON REDON

**I**N the midst of French impressionism which was a dazzling development of realism illustrated by Courbet, we find a painter who turns his back upon current life with its materialism, and takes as little as possible from nature, from her palpable beauties, from her daily manifestations. Neither man, as he is outwardly, nor landscape in its customary appearances, attract him. He applies his pictorial material not to that which is on the surface, but to that which is in the depths. The mysteries of our world and the mysteries of our soul alone interest him, alone move him. In all his creative work an enigmatic tendency seems to prevail out of which he develops his mysticism and the particular form of his spirituality and idealism. The painter who says of himself:—"My sketches inspire and do not define; they do not determine anything; they place us like music in the ambiguous world of the indeterminate,"—this painter is Odilon Redon.

Spiritualist, and symbolist, Odilon Redon, according to the example of the ancient masters, gives a human head to bodies taken from the venerable fables of the Middle Ages, marries the organic with the inorganic and makes use of ancient allegories, either to extract new picturesque effects, or to describe our most secret emotions. But the imagination of Redon plunges into other sources, which before him were alien to artists. The bottom of the sea with its fauna and its hybrid and hermaphrodite flora, the quivering deformities of monsters under the microscope, the renewed miracles of spiritualism and of the occult inspire and tempt his palette to which impressionism offers, in addition, such diversity of power and a suppleness hitherto unknown.

Repeatedly the microcosm of the infinitely small furnished its configurations and its coloration to the work of Odilon Redon. These animalcules resemble sometimes flowers, such as the bacteria of miquel, red and white, cut like the five petals of a pansy, at other times beasts born of the night, like the typhoid microbe, which has the aspect of a spider with tentacles, or like the microbe of malaria, polypus and arborescent, or yet again they resemble the bacillus of diphtheria, forming hieroglyphic signs; these clusters, pearls, exclamation points, commas and little mallets; these hairy forms creased like vaguely shaped sea beasts, or all flaky and ragged; these "antinomicoses" dishevelled like chrysanthemums; these pyroplasms which resemble the little eggs of a pigeon or the seeds of a bean, spotted, veined and striped; these con-

*Translation by Catherine Beach Ely*



stellations of suns, stars and comets, blue, rose, grey, purple, green—all these fermenting shapes, microscopic organisms, tinted and encircled with a thousand colors, such as we see them in the preparations and upon the tables of the laboratory, are here found interpreted and conventionalized in pictures, drawings and lithographs.

Other monsters feed this imagination avid of unexplored shadowy regions, monsters as fabulous as the microbes: these are the ones which inhabit the depths of the sea and belong to three kingdoms at the same time—animal, vegetable and mineral;—the zoophytes, stars of the sea, gorgonia, corals and sponges, flowering like innocent plants, devouring like ferocious beasts.

Finally, the third marvellous element from which phantasmagoria are derived consists of ectoplasmic apparitions, astral bodies, fluid phenomena.

But this is not all. There exist in the work of Odilon Redon passages which exceed, in fantasy and mystery, the strangeness of aspects, the horrible amorphy of these elementary creatures, as, for example, when he treats the imponderable subject:—"The breath which controls living creatures is also in the spheres," which he visualizes by means of forms rudimentary, embryonic, scarcely defined, moving in an obscure and morbid air, and in a turbid light.

Impelled by the nature of a genius lyric rather than plastic, by a fantasy which is ethereal to such a degree that it cannot easily be crystalized in painting or drawing,—Redon, who meanwhile possesses the divination of the metaphor, attacks conceptions the most abstruse and the least material. Thus he gives the figurative interpretation of a poetical image of Poe:—"Before the black sun of melancholy, Lenora appears"; he represents in black and white with his unctuous lithographic crayon another phrase of the poet:—"On the horizon the angel of certainty and in the somber Heaven a questioning eye", a phrase of a purely subjective value, ill adapted, it would seem, to any formal evocation, to any translation or plastic adaptation. Nevertheless Odilon Redon adapts it, translates it into the language of lines and planes, by recomposing it in this way:—on the shadowy celestial vault shine a mass of stars; lower down, under this luminous dust, an eye looks out in supplication; below extends a sheet of water, dead water, heavy and dense; and behind this stagnant pool, there where earth and sky unite, a cupid or angel with the weazenened face of a new born infant smiles enigmatically and raises in the air a finger of its tiny baby hand.



ODILON REDON: THE FALL OF PHAËTHON





Elsewhere, in another lithograph:—"The eye like a strange balloon turns toward the infinite", we see a sphere shaped like an eye with dry hard lashes at the joining of the lids, which mounts toward dingy, misty opaque skies and lifts, in the form of a small boat, a tray on which reposes a human head cut off at the chin.

In the composition "A mask sounds the funeral knell", things are still less defined: in the midst of menacing gloom downy hairy tufts turn and twist; a being with the face of a man and the body of a fabulous animal sets the bell in motion with a heavy rope which drags like a guide rope and is fastened to a gigantic bell clapper.

Just observe how Redon represents "The swamp flower—a head human and sad":—an exuberant plant full of pods and thorns grows in lush, slimy vegetable mould and bears as a terminal flower a pallid head, half transparent, lighted, so to speak, in the manner of a night lamp, from within.

Mystery—anguish—delirium—fright are everywhere apparent in his work: here, a visage dim and empty where only the despairing eyes live and suffer; there, upon a background black and sticky as pitch, a fabulous monster annulated and gelatinate terminating in a floating tail: or again, in a planetary landscape intersected here and there with bare, smooth tree trunks a grinning sphinx shines in the night; and yet again in a temple erected to an unknown god, emerges, like a lily on its stem, the face of a woman, white, stiff, hieratic, half a madonna of the Primitives, half a bleeding Virgin of Gustave Moreau . . . . viscid abysses, metallic spaces, lunary regions, extravagant architecture, phosphorescent specters, flaccid and glutinous monsters—this is the world of Odilon Redon.

Sometimes beautiful beings with charming aspects flit across his work, but they pass as if driven by an ambiguous and dire fatality, like those which appear in the work of Gustave Moreau, and in Japanese work. Among the sketches, canvases and engravings of Redon are also some creations in Goya's manner (the Goya of "Caprices" and "Proverbs.")

Meanwhile, his spiritual bonds are never to be sought exclusively among the painters. His masters and affinities are also the poets, two especially, who, above all others, are fascinated by the terrible and haunted by the fear of the unfathomable—Edgar Poe and Baudelaire. He has their sombre imagination, their acuteness of vision and, like them, a language which knows how to trace, sometimes in clear cut



contours, promptly and surely, again by *chiaro-oscuro* peopled with gleams, thoughts, dreams, and the most nebulous and hidden torments of soul.

As technician—lithographer, aquafortist, draughtsman, pastellist and watercolorist,—Redon commands an astonishing versatility which brings him into relation with the impressionists. His line is flexible, full of starts and surprises. His color, of a vibrating and manifold sumptuousness, traverses the entire gamut of light, going from the brightest gleams to the dullest tones of dead leaves, withering heather, parasitic vegetation, rust and mould. Poisonous mushrooms; the fire which burns red and gold; the gas flame, violet at the root, orange at the tip; the azure flame of alcohol; the perfidious and cold splendor of moonlight; blizzards in yellow ochre and ultramarine; stormy skies where all the colors darken to a minor scale,—all these real forms of color, Odilon Redon utilizes and manipulates to express the unrealities which he projects upon his canvases, at the beck of an extraordinary inward impressionism.

Has Odilon Redon formed a school, has he had imitators? Directly, no. An individuality so pronounced, an artist so original that he creates his own means of expression, his own handwriting, a mind so far aside from the customary plastic conceptions, must of necessity remain solitary.

But his influence upon the entire esthetic formation of this era is nevertheless great.

Through him the free interpretation of forms was accentuated, and through him was demonstrated the subjective value of a simple arabesque, in conventionalizing the human figure. He made idealism enter magnificently into the plastic arts, that idealism which uses Nature like a dictionary, to employ the famous saying of Delacroix.

And he did it without rigidity, in a sort of superior caprice which abandons none of the discoveries of contemporary painters.

In the history of French art at the end of the nineteenth century and the commencement of the twentieth, already so rich in combinations of every sort, Odilon Redon, having to the highest degree the gift of establishing relations, joined lyricism to plastic art and made auditory sensations, as it were, visual, bringing to light, in a delicious and terrifying exposure, the subtlest eddies of the obscure clairvoyance which illuminates our abysses.

PARIS

Henri Hertz



ODILON REDON: FATE





## THE DRAWINGS OF PHILIPPE DE CHAMPAIGNE

### INTRODUCTION

PHILIPPE de Champaigne (1602-1674) and the Cardinal de Richelieu are indissolubly connected in the history of the seventeenth century. The mental image that we now have of Richelieu, that we see in every theatre or in every illustration for a novel is derived from the life size portraits by Champaigne which are to be found, one in the National Gallery, London, (Fig. II), one in the Louvre, Paris, and one at Chantilly. So in the end Philippe who never in his lifetime bent the knee to the powerful prelate becomes his servant in perpetuating his memory.

Richelieu repeatedly tried to persuade Champaigne to live in the country house of Richelieu, there to paint to the glory of its master. Many were the honours which the Cardinal would have lavished upon him, but Champaigne used always to say that his only wish was to be a better painter and as in this the Cardinal could not aid him he desired no more than his continued goodwill. Much as this independence must have angered Richelieu it made him respect the more one of the only men who did not come under his power.

France and Flanders quarrel for the signal honour of possessing him, for although he was born in Brussels of Flemish parents, and although his Flemish tradition may be traced throughout his work, it is with the history of French painting that he is chiefly connected.

From an early age Philippe showed a great propensity for art. Félébien says that one of his relations was a daughter of Van Orley and that he went often to see her. She constantly spoke to him of her father and educated him artistically, in so much that at the age of nine or ten he did nothing but copy prints and pictures. Be that as it may, by the time he was twelve, Philippe's father, who had never liked to see his son work at art, could no longer offer resistance and put him under Jean Bouillon in whose studio he remained for four years.

It was in 1618 that he met Fouquière who lent him his drawings. These influenced him considerably in the painting of landscape. Two years after he worked in Fouquière's studio and Félébien says that he did so well that after touching up his work Fouquière could often pass it off as his own. At this time his father wished to send him to Antwerp to work under Rubens, and was prepared to pay the necessary large entrance fee. Philippe, however, had long cherished the idea of going to Italy and persuaded his father to allow him to spend the



money in this way—indeed he considered that it would be cheaper. With this end in view he reached Paris, which from now on he was only to leave for a few months at a time. He had the good fortune to obtain work under Duchesne in the decoration of Marie de Medici's room, and when this painter died in 1627 he succeeded him as painter to the Queen Mother, at the same time marrying his eldest daughter. For the next forty years Champaigne continued to be a successful court painter, during which time he painted many portraits and numberless religious and historical pictures. At one time it was said that every church in France had an altar piece by Philippe de Champaigne. True it is that he found his chief pleasure in the painting of religious subjects, but as Thieme Becker says his exaggerated piety had a chilling effect on his brush. Never, however, was Champaigne an emotional painter—he was always an intellectualist and it is in the light of his friendship with the Jansenist's that his work must be judged. There is very considerable doubt as to when he first became an intimate of Port-Royal. Perhaps it was when he put his daughters there in 1648 or earlier in 1625 through Davergier de Hauranne, Abbé of St. Cyran and afterwards of Port-Royal. If Philippe's portrait of Jansenius was painted from life it must have been done before 1626, the date of Jansenius' last stay in Paris. It may, on the other hand, have been done after 1640 from a wax cast as was Quesnel's head of Pascal. From 1648 at all events he becomes a constant visitor at Port-Royal, and many of his finest works are connected with the Jansenists there.

Perhaps his most beautiful work is the one in the Louvre representing Catherine Agnes, the Mother Superior at Port-Royal, and his daughter Catherine (Fig. III). Philippe painted it to honour the wonderful recovery of his daughter from a fever, which left her paralysed and for sixteen months unable to walk, abandoned even by the best doctors of the day. In this last extremity the Mother Catherine Agnes undertook to make a nine days prayer for her and on the 6th Jan. 1662 the last day of the nine as she was praying, she suddenly felt that perhaps the girl would be cured after all. The next day Catherine as she sat in her room after a worse night than usual wondered why it was that she did not try to walk — upon which she got up, and found that she could walk with ease. The picture depicts the moment when the Mother Catherine Agnes receives the impression that Catherine would be cured.

Many of his pictures show an affinity with those of Poussin whose



FIG. 1. PHILIPPE DE CHAMPAIGNE: PORTRAIT OF THE ARTIST  
*Louvre, Paris*



FIG. 2. PHILIPPE DE CHAMPAIGNE: CARDINAL DE RICHELIEU  
*The National Gallery, London*





influence he felt and though they sometimes surpass them in colour they are always weaker in conception and composition.

He was one of the first members of the Academy of which he was also Professor and Rector. The emoluments from this office he refused to accept for himself, putting them at the disposal of deserving students. With the rising fame of Le Brun he retired quietly from public life and worked at those things which he enjoyed most until he died.

It is surprising how little has been written on the subject of Philippe de Champaigne. Since Felebien in 1696 there has not been much that is new, save for a certain amplifying here and there, and in places a considerable addition of local colour the original main dates and landmarks have on the whole been accepted. No complete catalogue has been made of his paintings though it has many times been attempted; he was so prolific a worker and his pictures have been so scattered that the task of cataloguing has been found too arduous. His drawings, on the other hand, do not present the same difficulties although this would seem to be the first time that a list has been published.

Like Sir Peter Lely he appears to have made very few, the age of small drawings, such as we find centred in the Clouets, seeming quite to have died with the birth of the seventeenth century. France had already lost her passion for albums in her new passion for huge decorative paintings. Some twenty-eight sketches furnish the material for all that we know about the manner of Champaigne's drawings. (If any others not mentioned in the appended list are known I should be grateful for particulars).

Many of these drawings are extremely slight and only four relate to known pictures by Champaigne. Of these four the study of a baby in the British Museum (Fig. IV) approaches most nearly to a working drawing. It is undoubtedly a drawing for the baby in the "Presentation in the Temple" of the coll. Hanfstaengl Murchen, King's Gallery, Brussels (Fig. V).

Very different is the drawing in the Louvre (Fig. VI) which is but the hastiest of notes for the Lyons painting of St. Gervais and St. Protais (Fig. VII).

So often drawings are the key to an Artist's style and even to character and in the case of Philippe de Champaigne much may be learnt by a bringing to light of drawings which may have been lost and many of which may be rediscovered in America.



## LIST OF DRAWINGS BY PHILIPPE DE CHAMPAIGNE

- I. CHANTILLY. (1) *Mère Angeligne Arnauld* — seated — Landscape right with church. Two birds in the sky. No. 504 coll. des Portraits dessinés. 330 mm. x 250 mm. Red chalk and wash. This is perhaps a study for No. 102 in the Louvre catalogued as a Philippe de Champaigne but about which there is some doubt.
- II. DARMSTATT. (1) *Nun kneeling*. There are also with this on the left a study of the right hand for the same figure and on the right two studies for the head and one study for the left hand. Red chalk heightened with white.  
(2) *Standing man* with curly hair. Pencil.  
(3) *Head of the preceding figure*. Chalk.
- III. FRANKFORT. (1) *Portrait of a Young Man*, three-quarters right, curly hair down each side of face — eyes and face done in light red chalk. 415 mm. x 265 mm. Red chalk.
- IV. LONDON.  
BRITISH MUSEUM. (1) *Mary mourning over the dead Christ*. Seated centre with her hands open and showing the scene in front of her. In the foreground the Christ is seated supported by St. Peter? with St. John and the Magdalene at his feet. Four other figures — two on each side of Mary. 175 mm. x 131 mm. Grey wash.  
(2) *Study of a baby* held on the forearm and right hand of a figure not drawn. The left hand is drawn above the baby's legs and is faintly indicated beneath them. The baby's left hand lies on his chest and his right hand holds the index finger of the hand which supports him. 191 mm. x 290 mm. Pencil and white chalk. This is a study for the "Presentation in the Temple" at Brussels. On the reverse is a pencil study of drapery with the right foot of a kneeling figure.
- V. MONTPELLIER. Coll. Alger fac. des Mediciens.  
(1) *Nun seated with her hand on a book*. No. 123. Red chalk and white. Study for the portrait of his daughter in the Louvre. This collection is at present dismantled and I



FIG. 4. PHILIPPE DE CHAMPAIGNE: STUDY FOR CHILD IN THE BRUSSELS "PRESENTATION"  
*The British Museum, London*



FIG. 3. PHILIPPE DE CHAMPAIGNE: CATHARINE AGNES AND CATHERINE  
*Louvre, Paris*







FIG. 5. PHILIPPE DE CHAMPAIGNE: PRESENTATION IN THE TEMPLE  
*Brussels*





VI. PARIS:  
LOUVRE.

have been unable to obtain the size of the drawing.

- (1) *Moses in a Monk's robe* with a cloth tied round his head is standing pointing with a rod, which follows the line of his index finger, to a slab of stone which he holds on his left side. Behind him is a brick wall on top of which from left to right are a chalice, an urn, a chalice and a sphinx couchant.

Ref. No. 19864. 425 mm. x 290 mm. Grey wash.

This drawing has been burnt at all corners — it is perhaps a fragment saved from the fires of 1793.

- (2) *The Last Supper*. Christ centre on the other side of a table. He holds the bread in His right hand and His left hand is lifted in the act of blessing. St. John on His right has his hands crossed on his breast in a beatific attitude. The remaining eleven are grouped on either side, two being on the near side of the table, the left hand figure being turned away from the spectator. There are a basin, a jug and a bottle on the floor in the right foreground.

Ref. No. 19861. 178 mm. x 120 mm. Sepia wash.

This drawing has been used for tracing.

- (3) *St. Gervais and St. Protais*. An extensive scene inside? a building. A wooden crane in the middle worked by two men. St. Gervais and St. Protais lie at the foot of this in a box, their feet being towards the spectator. Under the box is a hole in the ground half covered with planks. In the foreground a ladder going down into the hole at the top of which is a man whose head and shoulders are visible. On the right many church dignitaries all gesticulating while one is on his knees, his hands spread out in front of him. On the left a crowd of people.

Ref. No. 19858. 150 mm. x 330 mm.

Grey wash with a little red chalk.

Two chalices in right foreground put in in ink.

This is a very early sketch for the oil painting at Lyons.

- (4) *Virgin and Child on clouds* supported by five cherubs. The child holds up his right hand. Left and right other cherubs, one holding a palm leaf. Below the clouds, which divide the picture in two portions, is a courtyard. On the left is a woman, perhaps St. Agatha, who is being tortured by two soldiers who are cutting off her breasts with long pincers. On the right a Roman is seated on a dais pointing to the woman with his right hand. Behind him stand a group of soldiers and citizens.

Ref. No. 19869. 245 mm. x 215 mm.

Grey wash.

- (5) *An Abbess on a high terrace* kneels on the left and holds up a small model of a church to a Virgin and Child who come down on clouds left supported by two cherubs. Other cherubs in the sky behind. Landscape with river and bridge and hills beyond terrace. Tree left.

Ref. 1870. 00,031. 235 mm. x 165 mm.

Pencil and grey wash.

On the reverse is a study for a kneeling nun facing left. There are pin holes at the top of this drawing.

- (6) *Head of a boy*. Three-quarters right — eyes to the front, curly hair. Eyelids rather big — big reflected light on upper lip.

Ref. 19859. 235 mm. x 165 mm.

Chalk red, yellow, black.

- (7) *Head of a boy*. Three-quarters left, eyes to front — heavy curly hair — inscribed "Nicola de plate Montagne, 1658."

Ref. No. 19865. 285 mm. x 215 mm.

Chalk red, brown, black and white.

There are two pin holes at the top of this sketch.

- (8) *Head of a Man* — middle age — three-quarters left, eyes to the front — long thin hair with slight curl on middle forehead — small imperial.

Ref. No. 19867. 215 mm. x 180 mm.

Pencil.

This drawing is much rubbed.



FIG. 6. PHILIPPE DE CHAMPAIGNE: THE MARTYRDOM OF ST. GERVAIS AND ST. PROTAIS  
*Louvre, Paris*



FIG. 7. PHILIPPE DE CHAMPAIGNE: THE MARTYRDOM OF ST. GERVAIS AND ST. PROTAIS  
*Lyon*





- (9) *Head of a Man wearing a high grey hat* and facing to the right.

Ref. No. 19868. 185 mm. x 125 mm.

Red chalk and grey wash.

ECOLE DES BEAUX ARTS. (1) *Anne of Austria and her two children* kneeling before a male and a female saint. In the air God the Father, Son, and Holy Ghost surrounded by a choir of angels.

No. 11890. 187 mm. x 147 mm.

Pen and Ink.

Subscribed. "Pour le tableau de la cheminée (sic)" E. Müntz considered that this was a drawing for "Voeu de Louis XIII" at Caen.

COLL. MASSON.

- (1) *Portrait de l'abbé de St. Cyran?* 1645? Bust facing left, with a skull cap over curly hair — dated in ink 1648 (the 8 has been crossed out and a 3 inserted in blacklead written in a later hand) with "Monsr. Labbé de St. Ciran" written underneath and below that "Ph. Champagne" written in a later hand.

230 mm. x 180 mm. Blacklead with Chinese white.

- (2) *Three Studies* for the head of Christ. All three are three-quarters right — eyes lifted — mouth half open. A light beard covers the oval of the face — the hair parted in the middle, falling in long folds on the shoulders. In the upper left corner is a study of a draped elbow.

273 mm. x 376 mm.

White chalk in three heads and pencil and red chalk in elbow.

This sheet had belonged to the collection, Paul-Emile Gasc and Charles Gasc (traces of a mark Lugt No. 543 rubbed out and on the back in Charles Gasc's writing "acheté 6 f à mon frère le 14 Janvier 1860 . . . . . etc.")

Lugt No. 1068.

VII. RENNES.

- (1) *Study of a Monk.*

No. 92c cadre.

240 mm. x 200 mm. Black chalk.

VIII. ST. PETERSBURG.<sup>1</sup> (1) *Head of a child.*

Inventaire N. 1824. 200 mm. x 164 mm.

Italian chalk heightened with white on brown paper.

<sup>1</sup>I am indebted to Mr. Louis Demont for drawing my attention to these drawings.

- (2) *Portrait of a Cardinal* — bust front view, wearing a hood.

Inventaire N. 1825 (catalogue of 1867 No. 449). 204 mm. x 170 mm.

Three chalks on grey paper.

- (3) *Portrait of a young lady* — half length.

Inventaire N. 7373. 265 mm. x 182 mm.

Three chalks on grey paper.

- (4) *Portrait of a young lady* — half length.

Inventaire N. 7372. 283 mm. x 200 mm.

Three chalks on grey paper.

## IX. UTTRECHT.

*Artist's daughter* facing three-quarters right. On the left in red chalk inscribed "1647 agée 10 ans" and below in ink "Catherine de Champagne."

268 mm. x 234 mm.

Black and red chalk heightened with white.

Catherine must in 1647 have been at least 10 years, 4 months. Françoise was 10 years in October, 1647.

## X. VIENNA.

(Albertina)

- (1) *Monestry in a landscape* — right foreground group of houses ending on left in tower with broken wall inside which are trees. Left foreground, part of a garden with road between, garden and houses on right. Middle distance, group of houses and one church without steeple. Background, mountains indicated.

Ref. UR 312. 221 mm. x 360 mm.

Black chalk and wash.

- (2) *St. Sulpice fighting the errors of the Simoniacs*. The Saint stands in front of an altar facing towards a group on the left; his left hand touches a book on the altar, his hair is parted and he has a long beard. On either side are groups of twelve bearded men—three are whole figures—the remaining nine only head and shoulders.

Ref. Ur 310. 314 mm. x 474 mm.

Black and white chalk.

It seems that this drawing has been cut on either side, on the right there remain visible part of legs and a hand of a thirteenth figure.

LONDON

H.S. Ede

## JACOB OCHTERVELT

LATTERLY our attention has been drawn with increasing interest to one of the Dutch genre painters, Jacob Ochtervelt. The National Gallery in London has succeeded in obtaining one after another, two fine works by this artist, the Chicago Museum has added to that excellent painting from the Ryerson collection (Fig. 5) a further painting. The Fogg Art Museum and the Museum in Worcester obtained pictures by this artist some time ago, the former a family portrait from the Laffan collection, a gift from Mr. Frederic Fairchild Sherman (Fig. 1), the latter one of the rare still life pictures of this master. In addition to the picture in the Ryerson collection there is another painting in a private collection in America which is especially good, the charming composition in the collection of Sir William van Horne in Montreal (Fig. 6). As is usual when the art world begins to show an interest in a certain artist, several interesting pictures which have been unknown to the public have appeared at various art dealers, and now as generally in such cases there is a tendency to overestimate the artist.

There is no doubt but that Ochtervelt is a personage of some note, and he should perhaps receive a greater measure of our attention as the period in which his art developed lacked independent artists, that is the last third of the seventeenth century, the decline of Dutch painting. His art forms the transition in form and color to the Roccoco at the beginning of the eighteenth century. That which, however, attracts general interest is the similarity of many of his works to those of Vermeer, who had a strong influence on him in later years. In addition to this the artist has certain individual traits which rather attract the attention of the modern mind, a clever use of color and a not very usual complicated composition full of rhythmic motion. The color composition shows a feeling for delicate and rich color shading. Ochtervelt especially loves a pale lemon yellow, with which he uses like Vermeer either a strong blue or like Pieter de Hooch a zinnobor red, but in both cases in lighter shades. He seldom, however, is satisfied with the two tone pictures of these two great artists, he usually adds other intermediate shades, such as a pale green, a light violet, orange brown or crimson. There is also very seldom lacking in this rich bouquet of delicate colors that beautifully painted white or pink satin dress, which we have seen in Terborch's pictures. Ochtervelt's painting is neither so pasty and firm as Vermeer's nor so soft and velvet-like in outline as



that of Terborch, it is rather thinner and more veiled.

Although it is often the color composition which first draws the attention to Ochtervelt's pictures, nevertheless on closer examination of the picture we find that the drawing also offers great charm. As a contrast to his predecessors like de Hooch and Vermeer, who place their figures on straight lines and in heavy positions beside one another, he understands how to lend his figures movement and life and to combine them gracefully in delicate and animated outlines. He is an easy and skillful drawer of figures and has no difficulty in putting more than the usual two or three figures in his group pictures, if the composition demands more. He also likes to place the individual figures in complicated positions — notice the girl standing in the Van Horne picture (Fig. 6) and in the picture in a private collection in London (Fig. 7) and the faces with difficult foreshortening especially with slanting lower view (the violinist in Fig. 7, the lute player in Fig. 5 and 3). He usually develops his composition in a slanting direction from one corner of the picture, inclining one figure toward the background of the picture thus connecting the group with the background (the kneeling woman in the foreground of Fig. 4, the violinist in Fig. 7, the lute player in Fig. 5). Then in slight waves he inclines further figures into the depth of the picture and brings the composition again to the starting point in a sharp curve. With this arrangement the artist succeeds in lending a certain animation to the relationship of the figures to one another and also a graceful rhythm. This rhythm as well as the color arrangement is the greatest charm in his pictures. When he uses two figures as in the Ryerson collection picture (Fig. 5) he repeats the rhythm in both figures in an outline of strong movement and by accentuating the silhouettes of the heads and the points of the music instruments which they are holding. A similar parallelism can be seen in the picture at The Hague (Fig. 2) where the sharply slanting line of the group of woman, child and dog in the foreground is repeated in the fisher's group and the two children at the door. In the Dresden picture (Fig. 10) the rhythm which connects the figures moves in animated cadences up and down and the position of the arms seems to hold the figures together in a sort of dance which the page at the door ends in a dance step. The rhythmic dancing movement is still more noticeable in the composition in the Ryksmuseum (Fig. 4) where the movement is artistically closed in a circle, in a manner very similar to that used in the Six picture (Fig. 3) where the figures are placed in a



FIG. 1. JACOB OCHTERVELT: PORTRAIT OF A FAMILY  
*The Fogg Art Museum, Cambridge, Mass.*



FIG. 2. JACOB OCHTERVELT: THE FISHMONGER  
*Mauritshuis, The Hague*





more definite circle. It is certainly not chance that music seems to play such an important role in the subjects of the artist, as this apparently gives an external reason for the rhythm of the grouping. A good example of this external and subjective coordination of a picture is shown in the painting at Brunswick (Fig. 8) which was unjustly attributed to G. B. Weenix, and which in this artfully rhythmic position of the figures clearly proves that it was painted by our artist.

In all these points, in the pleasing outlining of the figures, the preference for complicated positions and foreshortening, for flat and slanting background arrangement, for rich, rhythmic color and line composition, Ochtervelt's art means a further development over that of his predecessors and is characteristic for the end of the seventeenth century.

We know very little about the life of Ochtervelt. He was not famous in his time and was soon forgotten. Houbraken's report is limited to a few lines: Ochtervelt was with Pieter de Hooch an apprentice to Berchem and painted group pictures but "without any effect of perspective in the background." According to this, Ochtervelt was a contemporary of Pieter de Hooch, the notice of his marriage with Dirkje Meesters in 1655 would also bear out this fact. Ochtervelt seems to have been at home in Rotterdam, was then a pupil of Berchem in Amsterdam, is mentioned as living in Rotterdam, 1665-72, and returned 1674, when he received the only important order we know of, to paint a portrait of the director of the lepers' hospital. This splendid portrait dated 1674 and consisting of the four governors of the hospital for lepers, the superintendent, and a woman with two children, formerly in the governor's room of the hospital for lepers has been lent by the town of Amsterdam to the Ryksmuseum and is now exhibited there. Later he again lived in Rotterdam where in February, 1710, his widow died at the age of eighty. Ochtervelt's death is usually given as too early (before 1700). In the collection of Sir Joseph B. Robinson, sold at Christies on July 6, 1923, there was a picture dated 1708. According to this he died then the following year shortly before his wife.

There are few pictures by Ochtervelt which are dated, one of the earliest is the group picture of 1663 in the Fogg Museum, a portrait of a young man in Frankfort and the "Violinist" in Copenhagen are from the year 1668, there are more dated 1669, as for instance, the Dresden picture, the Petersburg painting and a picture of a family in a private collection exhibited in 1885 in London. After that there are only oc-



casional pictures with dates, one dated 1675, in Venice (the woman in a faint) and the above mentioned painting of 1708.

In versatility of theme Ochtervelt leaves nothing to be desired. His society pieces are the most numerous, there are, however, other genre motives, such as the half length figure in a window (Hamburg Art Institute), kitchen scene (Collection Arenberg in Brussels), market scenes (The Fish Market in the former collection Steengracht at The Hague). There are also still life pictures and single and group pictures as we have seen. The landscape only he does not seem to have painted.<sup>1</sup>

The artist does not seem to have been very original in his themes and keeps to the lines laid down by the Dutch genre painters of his time. We can easily detect the influences which affected him; there were three artists especially, Pieter de Hooch, Vermeer and Terborch which had a great influence on him and in accordance with this influence we can divide his pictures into three groups, to the first group, that influenced by Pieter de Hooch belong "The Fish Monger" at The Hague (Fig. 2), "The Singer and The Cellist" in a private collection in Berlin, to the second group, those influenced by Terborch, belong "The Proposal" in Karlsruhe, "Lady with Ring and Maid Servant" in National Gallery, a sort of companion piece, "Lady with Letter and Maid Servant" in the former Konigswarter collection in Vienna, "Figure of a Lady" (lady seated at desk open letter in hand, elbows on desk) in a Munich private collection, "The Drinkers" in the Mansi gallery in Lucca, a painting which with its lemon yellow, blue and red brown tones shows a similarity to the picture in the Ryerson collection and is influenced by Vermeer also. The pictures which show Vermeer's influence are numerous. The pictures in the Ryerson and Van Horne collections (Figs. 5 and 6), "The Lady at the Piano" in the National Gallery. "The Music Party" in the same collection and a similar picture in a New York private collection with two ladies making music, one accompanying a man playing the lute at the left, "A Lady and a Child" in Sir Joseph B. Robinson's collection. In addition to these three masters we find other influences in Ochtervelt's works. The portraits such as the one in the Fogg Museum and that belonging to Mrs. Whitelaw Reid remind one of the former of Maes, the latter of Metsu and Musscher, the still life in Worcester seems to

<sup>1</sup>The lovers in a fine, rather Flemish looking landscape in the Prague gallery, is wrongly attributed to Ochtervelt.



FIG. 3. JACOB OCHTERVELT: THE OYSTER PARTY  
*The Six Gallery, Amsterdam*



FIG. 4. JACOB OCHTERVELT: THE BAGPIPER  
*Rijksmuseum, Amsterdam*







FIG. 5. JACOB OCHTERVELT: THE MUSICIANS  
*Collection of Mr. M. A. Ryerson, Chicago*



FIG. 6. JACOB OCHTERVELT: LADY AND MAID SERVANT  
*The Sir Wm. Van Horne Collection, Montreal*







FIG. 7. JACOB OCHTERVELT: *MERRY COMPANY*  
*Private Collection, London*



FIG. 8. JACOB OCHTERVELT: *THE CONCERT*  
*Museum of Art, Brunswick*





FIG. 10. JACOB OCHTERVELT: FAMILY GROUP  
*The Museum of Art, Dresden*



FIG. 9. JACOB OCHTERVELT: THE TOAST  
*Collection of Sir Joseph B. Robinson, London*





have been influenced by William Kalf, the "Fish Market" in the Steengracht collection reminds one of Emmanuel de Witte and the artist probably had in mind works by Jan Steen when he produced such pictures as the "Love Sick Woman," whose pulse the funny doctor is feeling, in a Berlin private collection or the "Sleeping Cavalier" whose girl is tickling him on the nose, formerly in the collection of John Walter in Bearwood.

Because this artist seemed to have need of this imitative dependency we have been rather inclined to deprecate his true worth, but unjustly. It is true his imagination does not seem to have been especially alive to new themes, but this is also true of a great many of his contemporaries, for the bourne of inventive genius was not so plentiful at the end of the classic period in Dutch art. Even such leading genre painters of the period as Pieter de Hooch, Terborch, Metsu, Maes, and Vermeer, were subject to influences from one another in theme, composition and technique. Decisive is the fact that Ochtervelt discovered a new lineal and picturesque composition in his paintings, which may be designated as typical for the fourth generation of the seventeenth century, for the art which forms the transition to the Roccoco.

Usually in a discussion of Dutch painting of the seventeenth century we consider the three generations of artists headed by the names of Frans Hals, Rembrandt, and Vermeer. Although in general, Vermeer's art does form the end of the great period, the development of art goes on in Holland just as in other countries, but represented only by a few artists worthy of consideration. To these, however, Ochtervelt belongs. This individual position of the artist can only be explained thus, that he had certain characteristics, such as that original manner of drawing with so much movement, that feeling for rhythm and the complicated color and line composition, which shows him as a representative of an art movement such as that of the last period of the seventeenth century. It is certainly not a matter of chance that in his earlier works he did not distinguish himself — he was certainly at work by the middle of the 50's but did not distinguish himself before the end of the 60's — the manner of that period was not compatible with his facile characteristics. These characteristics, which unite him with the spirit of the French artists of that time and which began to rule the art world of the period, keep his art on the other hand fresh up to the beginning of the eighteenth century, up to that last known work of 1708,

"The Toast" in the Robinson collection (Fig. 9), the composition of which is developed on gracefully curved Rococo curves upward. The fact that this composition differs very slightly from the earlier works of this artist shows that he was inclined toward this conception of art from the very beginning, a manner which celebrated a triumph in the eighteenth century.

*H. A. Valentiner*

## BOURDELLE

A GREAT worker, a great master, a great teacher, are words that could be applied to many of the famous artists of the Renaissance. They liked to give splendour to life as well as to art and they gathered things and persons around them; encouraged the visits of friends to their studios, and were generally very proud of their profession. I am sure that it is better to produce a work of art amidst joyous laughter than from a well of tears. Few artists are now bold enough to be so proud of their work, as to invite people to come and rejoice with them over it.

There are some such however; some fine spirits, unconscious enough of their own abilities as to exercise them in the light of day in view of others; even of other artists. They do not delve into their inner consciousnesses in search of desolation of the spirit, but exercise the gifts the gods made them at birth, by functioning the best of their abilities, and by helping others to do the same.

Antoine-Emile Bourdelle, the master of *La Grande Chaumière*; painter, decorator, draughtsman, sculptor, critic, poet; the teacher of a hundred pupils; the patron of a hundred young sculptors; is the exponent today of the grand manner.

Bourdelle loves to teach and to him teaching is a sacred duty. When he sees that his influence is going to keep a young artist along the path of his individuality, he is not only willing, but eager, to show him the way to perfection. But Bourdelle's strong and impelling style affects them all the same. He disclaims a system of instruction, but yet his



ANTOINE BOURDELLE: RODIN AT WORK ON THE GATE OF HELL



ANTOINE BOURDELLE: MOTHER AND CHILD





whole work and principle proclaim the architectural basis of sculpture. He is the high-priest of Neo-Gothic and he has a hierarchy to which are attached many priests and even missionaries. They go forth into all lands, as they come from all lands: to and from Finland, Poland, Russia, and the United States, and his work goes from the Avenue du Maine in Paris, from the Impasse du Maine, where are the six studios of the Big Thatched House, to England, Germany; to Czechoslovakia and to Central America.

Bourdelle is a young man of sixty; a native of Montaubon, Tarn and Garonne, in the soft lowlands of Languedoc, and his country borders on Provence, and he is therefore a poet; it borders the country of the Roman remains which, decadent though they are, fired his imagination, and he is therefore a sculptor. One day he saw the escape of an imprisoned eagle from his home, and he became an artist, because a dream of liberty from interference, and the possibility of the fulfilment of infinite spiritual desire came to him.

Toulouse is the most considerable city in the Tarn and Garonne, and there Bourdelle learnt the elements of his craft. A certain kind Monsieur Emile Pouillon gave the boy Bourdelle 600 francs, and as he was a boy unaccustomed to money, spending his time in watching sheep, and later helping his father who was a cabinet maker, the sum seemed riches. Upon it he began his career. He went to Paris and studied under Falguière, frequenting the studios of Dalou and Rodin, and becoming the friend of the latter. His education therefore was mixed, the old traditional form of Falguière, the new spirit of Dalou, and the seed-bearing realism of Rodin, and varied also was his output then and since: furniture with wood-carvings, stone and marble carvings; and all his drawings and designs. Now however he carves no more; he is a *modeleur*, and opposes the contention of the party of *en taille directe*. So busy a man has no time for carving, either direct or indirect, and I have no doubt the direct carvers would say that if he gave less time to being a poet and musician, and less to teaching, he would be a greater sculptor and a possible exponent of their theory.

Bourdelle began to teach in 1900 at the studio in the Boulevard Montparnasse, where he himself went every week with Rodin as the monthly visitor. The school at once became world-famous and students flocked from everywhere. The Germans wanted a special school for their students of their Berlin and Munich Academies; a finishing school, but Bourdelle told them that they would already be finished

too far for him by the time they reached him. His association with Rodin continued: it included the functions of assistant, companion and collaborator. The greatest value of the teaching of these two men lay in the privilege they extended to the best of their students in admitting them as witnesses of their actual working.

In the year 1885, Bourdelle, with his Adam after the Fall, began his career as exhibitor with an honourable mention. He made his début at the Société Nationale, (of which later he became an Associate,) with this group, and in 1891 began his long series of portrait and other busts of men, women and girls which were continued in the Royal Academy at London of 1922 with the forceful bronzes of Sir James George Frazer; the great Strasbourg surgeon, Kueberlé, and Anatole France, who has said of him "plus fort que Rodin." Other busts of importance he has made are of Carpeaux, the sculptor, Ingres, his own fellow-countryman, Coquelin aîné, Coquelin cadet and Rodin: but the bust of Rodin pales before the astonishing power of the statue of Rodin engaged on his *Porte de l'Enfer*. This is one of the most tragic works of modern art and Bourdelle has summed up the later Rodin in this great representation of abortive effort: it is a portrait of the greatest spiritual *intrigue*. The great sculptor is shewn perplexed and baffled by the mightiness of the task he struggled so gigantically to encompass, and in which he failed.

With no less imaginative force, Bourdelle has created his plastic masterpiece of interpretation in *Le Centaur Mourant*. Clumsy, ungainly, unfitted in his massive awkwardness to the artificialities of to-day, this last surviving spirit of the classic era faints weakly as he ~~s~~uspires his last breath; as his once proud head on its once-strong neck droops feebly to his massive shoulder. His trunk shrinks while the animal form below staggers as a poled ox. The Dying Centaur is a magnificent symbol: it is the old world dying, done to death by the new world's conditions; the old pagan strength wasting before the heat of the electric furnace of the day; the health of woods and fields and seas wilting in the crowded streets and underground railways of the great cities. It belongs to the year of the War and has been cast in bronze for the Argentine.

These two works prove very clearly how little in common there is in the work of Rodin and Bourdelle; they prove Bourdelle a great romantic and no realist, and moreover they prove him a lover of Gothic and no classicist, and it is bewildering to realise that in a naturalistic



phase of art, complicated as it is in our day by the strivings of new æsthetic principles and abstractions, there exists one great sculptor who not only carries the torch of romanticism onward, but compels a following, not only of his own pupils which is to be expected, but a greater, composed of all those young artists who feel the divine fire scorching them; those who are left cold by abstractions; those who are forming the considerable Neo-Gothic movement of today; those in whom the spirit of mediævalism burns freshly as it has ever done in the heart of Bourdelle.

The Mickiewicz monument, the great national memorial for Poland, with its central and surmounting statue of the great Polish poet and patriot after whom it is named, is symbolic as is so much of Bourdelle's work. The monument like others is notable not only for the conception of Mickiewicz, a marching figure, leading a nation to liberty, equipped only with a stout staff and the divine fire of patriotism, but for the statuesque accessories; the forceful and expressive *L'Épopée Polonaise*, the vivid, almost nude figure with strong wings ready to soar, and heavy sword ready to strike for victory and liberty. It is the same with the monument to General Alvear at Buenos Aires; the equestrian statue itself is an imposing piece of decorative sculpture, but the wonderful figure of Force, one of the details of the monument, shews more of the genius of its creator, a figure compact of rude strength; a face compact of frigid determination; a figure such as you only see emerging from the mould of the best Gothic; a figure which even the primitives in Greece or Assyria or Egypt or Central Africa could not match for rudeness and virile grace. Another great monument is the war memorial *Défenseurs* at Montauban, the artist's birth-place.

The French tradition of mural decoration has remained unbroken through the years and Bourdelle continues it, but adds new elements. The great monuments of such work exist mostly in Paris, and *Le Théâtre des Champs-Élysées* has become one of them. Its architects, A. & G. Perret, provided such opportunities in their structure as are seldom met with, and they offered them to great artists capable of taking advantage of them. Bourdelle is responsible for the greater part, and accomplished four years' work in the two years' period given to him.

Not only has necessity driven Bourdelle back upon the classical myths, predilection too has had its part in the process, for many of his



isolated works are derivations from the classical backwaters which he has endowed with new being and intensity. There are the Héraclès of 1910 and the Penelope au Fuseau of 1912, in bronze; the Pallas Athénée, in bronze patinated in gold, of 1905; all seen in the small one-man show at the Galerie Povolozky in Paris in 1922. A larger work is the bronze group of the Young Faun with conches and a goat, and all these pieces indicate Bourdelle's love for the subjects, and indicate how he treats them, not as sculptor's subjects, but as objects of affection and inspiration.

Not all of his subjects are so derived, for one of his finest groups is his Virgin and Child, a veritable piece of Gothicism both in subject and treatment, summing up in this direction Bourdelle's love and understanding. His last work, and in this spirit perhaps his greatest, is La Vierge à Offrande, the modelling of which was so far completed that a plaster cast of it was exhibited at the Salon d'Automne last year. When this is set up, carved in stone, it will be twelve metres in height including the socle, and will dominate a hill at Niederdruck in Alsace and celebrate that province's return to the Mother Country.

The *Monument aux mineurs tombés pour la France* is also in course of execution, high and round like a tower and crowned with a miner's lamp.

All Bourdelle's work is of a monumental character, although it is not all on a monumental scale, and even in the life-size busts, his style imparts a size they do not actually possess, but gives a dignity which few sculptured portraits ever acquire. It is his faculty to work in the great manner as he lives. He does not rival the old artist-princes in material splendour, nor seek to emulate their ostentation, but he does what they also did, he devotes his life to the production and the propagation of art in a large and sumptuous and generous fashion.

Kington Parkes.

LONDON

### THREE TAPESTRIES REPRESENTING THE STORY OF LUCRETIA IN THE FELIX WARBURG COLLECTION

THE mediaeval period is preeminently a period of allegory, legends, and chivalrous exploits based most of the time on the Bible, Mythology or History. The ideas and conceptions of the time are often colored by the spirit of antiquity which, in the mediaeval period was only known in a superficial way but was charmingly combined with their own ideals and beliefs. This can best be observed in works of art of the fourteenth and fifteenth centuries where Greek and Roman heroes are introduced without real science but with an exquisite charm. The artists basing themselves on the legends of the contemporary historians imagined an antiquity of their own, in which the heroes are represented in mediaeval costumes, portraying personages of the same period. This anomaly, however, not only adds to the charm of these art productions but has also the merit of bringing down to us the exact details of the costumes of the period; moreover, they represent real persons with their qualities and defects permeating us with the spirit and conceptions of their times. In the sixteenth and seventeenth centuries there is more science applied to those representations but they lose on the other hand the naivety and charm so appealing in the earlier productions.

The tapestries here produced, from the Collection of Mr. Felix Warburg of New York, of which two measure 7 feet, 10 inches in width and 6 feet, 10 inches in height, and one 6 feet, 11 inches both in width and height, depict scenes from the story of Lucretia, the noble and virtuous wife of Tarquinus Collatinus, Commander of Collatia. The story is described in the "History of Rome" by Titi Livii, and freely translated it runs as follows:

"The Rutulians, a prosperous nation, were attacked by the Romans. The causes of this war were, on the side of the Roman King Tarquinus Superbus, the desire of improving the financial situation of the Empire and the desire of regaining the good graces of his people. The war began with the siege of Ardea, a city of the Rutulians, and as it proceeded very slowly, the young chiefs and princes often organized festivals to pass their time. At one of those banquets given by Sextus Tarquinus, the son of Tarquinus Superbus, a dispute arose about the virtue of their wives. Each of them glorified the virtue of his own wife, and the discussion became very animated when Callatinus, the husband of Lucretia, suggested to visit their homes by surprise. They

agreed, mounted their horses, and first went to Rome where they surprised the king's daughters at a splendid festival. From Rome they went to Collatia, and there, though it was late in the night, they found Lucretia, the wife of Collatinus, spinning amid her handmaids. Lucretia welcomed warmly her husband and his companions, and Sextus Tarquinius, in seeing Lucretia so virtuous and beautiful, became inflamed with passion and with an evil desire of dishonouring her.

"Collatinus and his companions went back to camp, and a few days afterwards Sextus returned to Collatia, where he was hospitably received by Lucretia, as her husband's kinsman. She entertained him to supper, after which he retired to the guest room. There he waited until everybody was asleep and the house quite calm; then he entered the room of Lucretia. Threatening her with his sword, he said: "Silence, Lucretia: I am Sextus Tarquinius: I am holding my sword and shall kill you if you scream . . ." Then Sextus spoke about his love, he begged, threatened, and used all imaginable arguments to move Lucretia's heart. But finding her firmly resolved to resist him, he declared that he was going to lay beside her a slave with a cut throat whom he would pretend to have killed in order to avenge her husband's honor. Overcome by this argument, Lucretia yields to Sextus' wishes and he departs proud of his victory.

"As soon as Sextus had departed, Lucretia sent for her husband and father. They found her in an agony of sorrow. She told them what has happened, enjoined them to avenge her dishonour and then stabbed herself to death . . ." (Titi Livii: "The History of Rome", vol. I, book I, LVII-LVIII; and Smith: "Dictionary of Greek and Roman Biography and Mythology, vol. III, p. 977.)

The tapestries we are concerned with in this article, represent four scenes from the story of Lucretia; the first, in which Collatinus and his companions, arriving unexpectedly, find Lucretia spinning amid her handmaids; the second, in which Lucretia welcomes Sextus Tarquinius who came back a few days later; the scene representing Lucretia entertaining Sextus to supper and the one in which he threatens to kill her if she does not yield to his wishes.

In the first of the tapestries illustrated herewith, we see at the right Lucretia's room hung with red curtains. She herself is at the extreme right, wearing a dark blue gown girdled at the waist and trimmed with a passementerie border. On her blond hair is a light bonnet, and upon her knees is an embroidery at which she is working. Next to her is a lady in a rose embroidered gown and a blue bonnet. She is standing in front of a lectern covered with blue and reading aloud from an open book. Another lady in a blue gown and bonnet and a rose overdress





FRENCH TAPESTRY OF ABOUT 1500  
(ONE OF A SERIES ILLUSTRATING THE STORY OF LUCRETIA)  
*Collection of Mr. Felix Warburg, New York*





is spinning, and behind her another dressed in blue is standing. At the left is a garden through which enters Lucretia's husband, Collatinus, wearing a blue armor and a short red mantle. A small hat is on his long blond hair. In his right hand is a staff and turning to his cousin Sextus, he points with his left hand toward Lucretia and her maidens. Sextus wears over a rose garment a wide blue mantle trimmed with a yellow collar and border. On his long blond hair is a blue hat with a rose plume. A bearded personage is seen behind.

In the second panel we see Sextus Tarquinius, who, coming back a few days later, is welcomed by Lucretia; she represented in a yellow brocaded overdress over a blue gown, he wearing the same costume as in the first panel. Behind Lucretia are her lady companions. The one at the extreme right is dressed in blue, the other in rose. Behind Sextus is a young page and his servant, both dressed in rose. In the distance at the left is a landscape composed of hills, houses, and trees, while the background at the right is formed by the house of Lucretia. The foreground is strewn with branches of leaves and flowers.

The third panel is divided into two scenes. At the left, against a mille-fleurs background, Lucretia entertains Sextus to dinner, he wearing the same costume as in the other panels, she dressed in a rose brocaded gown and a blue bonnet. Behind Lucretia is one of her companions wearing a blue gown and a rose bonnet; behind Sextus is a servitor. Two pages dressed in rose serve wine in rich vessels. A dog is seen on the tiled floor in the foreground.

The scene represented at the right of the same panel, passes in the room of Lucretia hung with a rose curtain. Lucretia is in her bed, and Sextus in a light green mantle over a rose gown is grasping her arm with his left hand, while threatening her with a sword which he holds in his right. A Moor in a greenish mantle lined with rose and trimmed with a rose collar is climbing a ladder.

A border composed of branches of leaves, flowers and ribbons against a rose ground frames the tapestries. The dominant colors are rose, blue and yellow.

Tapestries depicting the story of Lucretia are not numerous. Vasari speaks highly of a set of tapestries from the life of Lucretia designed by Salviati (1510-1563) and woven in Florence by Jean Rost and Nicholas Karcher. Another set in 5 pieces was designed by Giuglio Romano (see Guiffrey: *Les tapisseries du 12 au 16 siècle*, p. 172, and Thoson: *A history of tapestry*, p. 223 and 248).

The tapestries here described are of an earlier period. They were made about 1500; as shown by the costumes which fix the exact date of the tapestries. They show the Italian influence which was already noticeable with the first Italian expedition of Charles VIII, and which became much stronger about 1500, under the reign of Louis XII. The men's attire, characteristic of the time, included a short pleated gown with wide sleeves, a round soft hat with turned up rim, and shoes with very large tops, all of which can be observed in the tapestries here reproduced. As for the costumes worn by Lucretia and her companions, they are the characteristic costumes of the time, the same which Anne de Bretagne and the ladies of her court have adopted. This, added to the type of the personages and their grouping point unmistakably to a French origin of the panels. They belong to a group of tapestries in which are developed all the natural qualities of the French spirit. We find in them the tendency so characteristic of the late French Gothic tapestries and which consists of disposing logically and freely only a small number of personages over the surface. The background does not overshadow the importance of the scene represented and the story is told in a simple and intelligible way. They were probably woven in the region of the Loire where French art attained its highest development at that time. As for the set itself it is most probable that there were two or three other panels completing the story of Lucretia, namely those depicting her confession and her death.

*Stella Rubinstein*

PARIS

## TWO MARINES BY ALBERT P. RYDER

THE two very notable marines from the brush of Albert Pinkham Ryder presented herewith have not been reproduced hitherto and until a year or so ago were unknown to me. They are particularly fine examples of the great American master of imaginative painting and illustrate very conclusively the strength of design that is the foundation upon which he built all his masterpieces of pictorial representation. Only in the subtlest heightening or lowering of his imaginative



RYDER: SAILING BY MOONLIGHT



RYDER: SUNSET AT SEA





power in handling the values of light and shadow in the restricted hues in which his marines are painted can they be said to vary much, if at all, in quality. The variation is almost imperceptible to the casual glance and sometimes so slight as after careful examination to be hardly sufficient to influence one's liking for them or estimate of their artistic merit. One's choice among them is probably more often than not a matter of inexplicable feeling than the result of any definite idea of the superiority or inferiority of one or another.

In the *Sailing by Moonlight*, recently presented to the Master Institute of United Arts in New York by a discriminating American collector, though the underlying design upon which the composition, is, as it were, built up, is hardly insistent, it is nevertheless perfectly apparent and is accountable for that sense of motion which carries the graceful shallop like a winged thing across the water to the right. The picture is unusually intriguing in its quiet loveliness of atmosphere and tone. The subdued color is handled with profound reticence and the delicate gradations of value throughout the canvas accentuate its emotional appeal. What little likeness of reality it presents is no more than is sufficient for the adequate expression of a tender and transitory mood. Clouds, sky and the little boat, black against the moonlit night, are hardly more exact than the symbolic images of the primitives. But like those inventions of the early masters they are impressive with the true grandeur of utter simplicity. The verities of nature and of life in these symbols of Ryder's represent the material world. The atmosphere, the light and the dark that encompass it, and the poignant sense of spiritual beauty inherent therein are expressed by the artist in his own individual way, through the medium of color peculiar to himself, as harmonized through the finest modulations of tone.

Except for the very beautiful *Sloping Mast and Dipping Prow*, I know of no other marine by Ryder with a golden sky like the *Sunset at Sea*. The panel is a transcendent piece of glowing color more like a bit of brilliant enamel than pigment. Lacking the omnious aspect of many of his moonlights, with their misshapen areas of drifting cloud and steel-blue sky, this *Sunset* palpitates with a splendor, undimmed and unbroken, that lights the heavens as far as the eye can penetrate. The movement of the boat, so nicely balanced and so insinuating in its subtlety, is the rhythm of a poetry as perfect as one will find anywhere in painting — a poetry saturated with the music of tumbling water and singing wind. A warm and alluring piece of color it is no more realis-

tic than his other marines and its power as a work of art results wholly from its suggestiveness as an imaginative creation of obvious nobility.

Ryder who was unquestionably one of the greatest imaginative painters that ever lived was also one of the most original in his inventions. His creations in their austerity stand alone in the realm of pictorial art like other great masterpieces. He had an intimate understanding of the inevitable relations of material and spiritual values that enabled him to infuse into the symbolic simplicity of his compositions a definite modicum of romance and beauty, adventure and tragedy. More forcibly than the greatest realists of his time he brought home to others the magic and mystery of life and an adequate comprehension of its heroic possibilities. There is almost as much *invisible* in his pictures as one may see — suggestions, intimations of exquisite beauty and tender feeling, of profound thought and spiritual fervor.

*Fredric Twiss Sherman*

NEW YORK

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